



THE WINTER'S TALE



PRESS HIGHLIGHTS



REVIEWS

Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: February 15, 2014
Page Number: B7
Circulation: 408,825
Size: 54 sq inch
Value: \$8,439.32

JEALOUSY TAKES SICK TURN IN GLOBE'S 'WINTER'S TALE'

Husband's downward spiral is infectious in Shakespeare's strange fable about losing faith

JAMES HEBERT • U-T

Talk about lovesick. In "The Winter's Tale," kin and kingdom are afflicted by an affection that turns to terminal infection.

That last word turns up over and over in Shakespeare's strange, fright-laced fable about a mindlessly jealous husband whose loss of faith is a disease that fells his whole family.

The sense of sickness is vivid from the first scenes of Barry Edelstein's high-concept, modern-dress staging for the Old Globe — the first show he has directed since taking over artistic leadership of the theater last year.

A bit like its own lead character, though, this provocative and often moving production renders itself a little lightheaded — developing a tonal double vision that, in fairness, is part and parcel of the play, but still might be reconciled more deftly.

Leontes (Billy Campbell), king of Sicilia, has worked himself into a near-delirium of rage over a sudden (and baseless) suspicion that his wife, Hermione (Natcha Roi), has slept with his boyhood friend, Polixenes (Paul Michael Valley), king of Bohemia.

Sweating and breathless, Leontes seems positively poisoned, and memorably compares his creeping horror to the gag-worthy experience of spotting a fat bug at the bottom of a just-emptied cup: "I have drunk, and seen the spider."

The fiery and tough-talking Paulina (Angel Desai), Hermione's close friend, comes to represent one powerful antidote to Leontes' own venom. So does Time itself, famously personified in the play to explain (in an apologetic monologue) a 16-year leap into the future halfway through.

When we land, though, having traveled from sophisticated Sicilia to the bumpkin paradise of Bohemia, the production brings to mind that old line about the cure being worse than the disease.

Bohemia's frisky and whimsical goings-on are intended

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'The Winter's Tale'

When: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through March 16.

Where: Old Globe Theatre, Balboa Park

Tickets: About \$29-\$99

Phone: (619) 234-5623

Online: theoldglobe.org

in some way as a balm for the traumas that came before: the madness that prompted Leontes to imprison Hermione and brutally abandon his newborn daughter; and led to the death of his beloved son, Mamillius (Jordi Bertran).

You only have to consider that Shakespeare included a sheepshearing festival to understand he meant the Bohemia scenes as a kind of rustic, rejuvenating idyll — the flowery spring to the first portion's horrid winter.

But the approach here comes across at times like the Bard meets "Hee-Haw" — complete with straw hats, a flatulence gag and a singing grifter named Autolycus (Paul Kandel) peddling skin mags and eight-track tapes. While it offers

some good laughs, the atmosphere of Borscht Belt burlesque can throw cold soup on one's emotional involvement in the saga.

Yet for much of the show there's a real and riveting weight of consequence, as Leontes' folly echoes over generations.

Campbell, the stage and screen star last here with "Much Ado About Nothing" in 2003, mesmerizes from the start as the hollow-eyed, paranoid king. In one of Edelstein's winning touches, he is glimpsed in a series of rapid blackout scenes, looking increasingly disturbed as onstage pianist Taylor Peckham, the show's musical director, plays jagged stabs of chords from composer Michael Torke's brooding score.

The magnetic Desai, last at the Globe in "Double Indemnity," is also a blazing presence in the show. Wilson Chin's sets present massive contrasts — gleaming glass and cold metal for Sicilia, sprouting flowers and soaring trees for Bohemia — but both fit beautifully with Edelstein's vision for the piece, one he last directed in New York a decade ago.

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Mark Nelson as Antigonus stands over Billy Campbell as Leontes in William Shakespeare's "The Winter's Tale," directed by Barry Edelstein. JIM COX

Review: A fractured but forceful 'Tale'

Edelstein's Globe debut mostly succeeds despite some jarring comedy

By [James Hebert \(/staff/james-hebert/\)](#) 1:42 p.m. Feb. 14, 2014



Paul Michael Valley as Polixenes, Billy Campbell as Leontes and Natacha Roi as Hermione (left to right) in the Old Globe Theatre's "The Winter's Tale." — *Jim Cox*

Talk about lovesick. In "The Winter's Tale," kin and kingdom are afflicted by an affection that turns to terminal infection.

That last word surfaces over and over in Shakespeare's strange, fright-laced fable about a mindlessly jealous husband whose loss of faith is a disease that fells his whole family.

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Bohemia's frisky and whimsical goings-on are intended in some way as a balm for the traumas that came before: the madness that prompted Leontes to imprison Hermione and brutally abandon his newborn daughter, and led to the death of his beloved son, Mamillius (Jordi Bertran).

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But the approach here comes across at times like the Bard meets "Hee-Haw" — complete with straw hats, a flatulence gag and a singing grifter named Autolycus (a defiantly odd Paul Kandel) peddling skin mags and eight-track tapes. While it offers some good laughs, the atmosphere of Borscht Belt burlesque can throw cold soup on one's emotional involvement in the saga.

Yet for much of the show there's a real and riveting weight of consequence, as Leontes' folly echoes over generations.

Campbell (the stage and screen star last here with "Much Ado About Nothing" in 2003) mesmerizes from the start as the hollow-eyed, paranoiac king. In one of Edelstein's winning touches, he is glimpsed in a series of rapid blackout scenes, looking increasingly disturbed as onstage pianist Taylor Peckham, the show's musical director, plays jagged stabs of chords from composer Michael Torke's brooding score.

The fact he holds the dead Mammilius's teddy bear in one scene might be a cheeky foreshadowing of the fate awaiting Paulina's husband, Antigonus (Mark Nelson, in one of two roles), who's dispatched to desert the baby on the Bohemian seashore (Bohemia is in reality landlocked, but anyway).

Antigonus winds up being attacked in the scene that contains the notorious stage direction, "Exit, pursued by a bear." (He's actually pursued by three, and it ends considerably less well for him than it did for Goldilocks.)

The magnetic Desai, last at the Globe in "Double Indemnity," is also a blazing presence in the show, embodying the voice of conscience who at the end seems to tap into the supernatural (not to give too much away, but keep an eye on that statue).

And there are fine turns by (among others) Cornell Womack as Leontes' loyal but honor-driven aide, and Roi, who brings raw emotion as the devastated and yet steely Hermione. (It's also heartening to see the dedicated San Diegan Albert Park make his Globe debut in multiple roles.)

Wilson Chin's sets present massive contrasts — gleaming glass and cold metal for Sicilia, sprouting flowers and soaring trees for Bohemia — but both fit beautifully with Edelstein's vision for the piece (one he last directed in New York a decade ago).

The same could be said for Russell H. Champa's lighting and Judith Dolan's elaborate palette of costumes, from sleek business suits to Bohemia's hayseed chic to the prison-orange gown Hermione wears when she's summoned to hear the pronouncement of the oracle on her guilt or innocence.

That edict booms from a retro reel-to-reel tape recorder — a reminder, maybe, that this odd story exists outside of time and everyday reality. And that its themes of human weakness and redemption resound through the ages in an endless, repetitive loop, like cycles of sickness and (devoutly hoped-for) health.

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Review: 'The Winter's Tale' thaws the heart with magic, melodrama

Director Barry Edelstein takes chances with a tricky Shakespeare text. The result — 'The Winter's Tale' at the Old Globe — is a happy ending all around.



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By Charles McNulty, Los Angeles Times Theater Critic

February 19, 2014 | 6:15 a.m.

SAN DIEGO — The difficulty of staging "The Winter's Tale" is legendary. Characters are at the mercy of a crazy plot that wildly mixes genres and tones, there is a leap of 16 years between the third and fourth acts and one stage direction (perhaps the most famous in all of Shakespeare) reads "Exit pursued by a bear."

In making his directing debut at the Old Globe with this late romance of Shakespeare's, artistic director Barry Edelstein clearly isn't playing it safe. But he knows the play intimately, having staged it off-Broadway at the Classic Stage Company, and in this new production he has enlisted a core group of actors who bring refreshing clarity to what is undeniably a tricky text.

Best of all, the emotion of this play about a marriage mangled and restored, children rejected and embraced, and loved ones bitterly parted and reunited is powerfully delivered.

PHOTOS: Best in theater 2013 | Charles McNulty



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Billy Campbell as Leontes, center, with Mark Nelson, left, Angel Desai, Natacha Roi, Patrick Zeller and Paul Michael Valley in "The Winter's Tale." (Jim Cox, The Old Globe / February 19, 2014)



You may question, as I did, some of the staging and design choices of Edelstein's production. But I defy you to sit with unmoistened eyes through the final reconciliation scene, in which the statue of a dead wife stirs miraculously to life. A sad tale may be best for winter, as the play tells us, but it is in the blend of melodramatic loss and fantasy happy ending that Shakespeare turns us into blubbing believers.



Kneehigh Theatre to debut at the Annenberg with 'Brief Encounter'



Review: The film 'Miners' Hymns' and its evocative, live score



Billy Campbell — taking a break from his current TV series, "Helix" — plays Leontes, the King of Sicilia, who is inexplicably stricken with savage jealousy. This is a part that requires an actor to make whiplash turns, and Campbell gamely answers the call.

There is no Iago duping Leontes' imagination, only the self-stoking fever of groundless suspicion. The king has convinced himself that his wife, Hermione (a moving Natacha Roi), is having an affair with his boyhood friend and guest, Polixenes (Paul Michael Valley), King of Bohemia.

Leontes sends his right-hand man, Camillo (Cornell Womack), to murder Polixenes. But Camillo, being honorable, warns Polixenes instead of the danger he's in, and the two escape to Bohemia, leaving Leontes no other outlet for his vengeance but his goodly, pregnant wife.

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Old Globe's Barry Edelstein is thinking big about the Bard

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Casualties ensue. First Mamillius (Jordi Bertran), Hermione and Leontes' adorable son, who loves tinkling out tunes on his toy piano. Then Hermione, whose death is announced by Paulina (a supercharged Angel Desai), who appoints herself warden of Leontes' overwhelming guilt.

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Meanwhile, Perdita, Hermione's newborn baby, was spared immediate death only to be abandoned in the wilds of Bohemia by Paulina's husband, Antigonus (a vivid Mark Nelson). He is punished for carrying out Leontes' order by that man-pursuing bear, here represented as a trio of growling creatures that flash on stage in a manner that sends up the play's rollicking artificiality.

Music director Taylor Peckham plays Michael Torke's original score on an onstage piano, much like the way old melodramas used to be performed. The accompaniment coloring in Leontes' violent emotion can seem heavy-handed at times. "The Winter's Tale" presents such a jarring mix of tonalities that it probably isn't necessary to stress the more menacing notes of Leontes' behavior. A lighter touch would have conveyed with more agility his descent into tyranny.

The play's movement to Bohemia in the fourth act occurs with makeshift pageantry. There's nothing in the least realistic about scenic designer Wilson Chin's handing of this transition — and why should there be, given that Time itself (a role handled by the chorus) makes a cameo appearance? String lights and giant paper snowflakes — the school-assembly aesthetic is meant to be winkingly theatrical, though some of the enchantment gets lost in the shuffle.

The grown-up Perdita (Maya Kazan), rescued as an infant by a kindly old shepherd (played by Nelson, the same actor who, as Antigonus, just left her helplessly crying), is one of the sweetest of Shakespeare's ingénues. Her love story with Florizel (a charming A.Z. Kelsey) saves this pastoral retreat from some of the antic confusion wrought by the cowboy clowning of Paul Kandel's Autolycus. (Kandel's portrayal of this jesting larcenist is a tour de force, but a tour de force that isn't smoothly integrated into the production.)

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Kazan doesn't yet possess a strong stage voice, but she has everything else that's needed to make us fall in love with Perdita — natural radiance, unassuming intelligence and gentleness. Kelsey's Florizel is the ideal match for her, and the purity of feeling between them stands in favorable contrast to all the adult misbehavior in the play.

Edelstein magnificently conducts the fifth-act reconciliation scene, which if not Shakespeare's finest is a vast improvement over the bumper-to-bumper traffic in the ludicrous last moments of "Cymbeline."

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Campbell's increasingly affecting Leontes has earned our forgiveness through the torment of his conscience, and Desai's Paulina is ready to orchestrate the ultimate magic trick of bringing Hermione back from the dead. (Judith Dolan's royal costuming of this "statue" aids the transformation.)

"The Winter's Tale," a fable for adults who know all too well that losses of this nature are unrecoverable, entices our belief through the sorcery of its dramatic poetry. It's a credit to this production that by end of the play fiction seems even more real than everyday life.

charles.mcnulty@latimes.com

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Los Angeles Times entertainment, arts and culture critics choose the week's most noteworthy openings, new releases, ongoing events and places to go in and around Southern California.

This week, "The Wind Rises," the final film from legendary animator Hayao Miyazaki, lands in a handful of area theaters. Also, Shakespeare's "The Winter's Tale" casts a spell at San Diego's Old Globe, and dapper Victorian-era detective Matthew Macfadyen is back on the beat in "Ripper Street" on BBC America.

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A.Z. Kelsey and Maya Kazan. (Jim Cox / The Old Globe)

'The Winter's Tale'

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The Old Globe, 1363 Old Globe Way, San Diego

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Charles McNulty

THEATER CRITIC

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Other recommendations:

'Aspirin & Elephants'

Despite some formulaic aspects, this smooth 25th anniversary revival of Jerry Mayer's boulevard comedy about inter-generational marital issues on a cruise ship is a surefire date show, high-end sitcom with flashes of emotional heft. Original director Chris DeCarlo adroitly revisits the old-school material, which his accomplished cast deftly puts over. (David C. Nichols) (Through March 16) Read more (<http://www.latimes.com/entertainment/arts/culture/la-et-cm-winters-tale-review-20140219,0,5169260.story>)

'The Gospel According to Thomas Jefferson, Charles Dickens and Count Leo Tolstoy: Discord'

Imagining three great historical thinkers locked in a room to spend the afterlife debating philosophy, religion and personal morality provides an entertaining and informative engagement of ideas; if you like the notion of "Steve Allen's Meeting of Minds" crossed with Jean-Paul Sartre's "No Exit," this is the play for you. (Philip Brandes) (Ends Sunday, Feb. 23) Read more

'Totem'

This latest entry from the matchless Quebec-based franchise nominally concerns the evolution of mankind. Yet in the masterful hands of writer-director Robert Lepage, a mesmeric creative team and 46 Olympic-worthy athletic artistes, it's really about transformation in totum, not to mention humanity's determination to achieve superhuman feats. It's why we love Cirque du Soleil, and always will. (David C. Nichols) (Through March 16) Read more (<http://www.latimes.com/entertainment/arts/culture/la-et-cm-winters-tale-review-20140219,0,5169260.story>)

'Vanya and Sonia and Masha and Spike'

Rarely has middle-aged despair over dashed dreams and squandered hopes been put to more hilarious effect than in Christopher Durang's giddy farce on Chekhovian themes that won the Tony for best play last year. The show, directed by David Hyde Pierce following Nicholas Martin's Broadway staging, stands as a shimmering example of an out-of-town production improving the touted original. The secret to this success is the casting of Christine



(from left) Paul Michael Valley as Polixenes, Billy Campbell as Leontes, and Natacha Roi as Hermione.

© PHOTO BY JIM COX

The Winter's Tale, San Diego

By William Shakespeare

Directed by Barry Edelstein

The Old Globe

February 8 to March 16

<http://www.theoldglobe.org/> (<http://www.theoldglobe.org/>)

In the classic Mel Brooks routine 2000-year-old Man, Brooks' character says one of the keys to his longevity is eating nectarines. 'Half a peach, half a plum, it's a hell of a fruit.' "The Winter's Tale" is somehow similar: half a tragedy, half a comedy, it's a strange and amazing play.

The story begins with Leontes (Billy Campbell), King of Sicilia, hosting childhood friend, Polixenes (Paul Michael Valley), King of Bohemia. Polixenes has been staying with Leontes and his pregnant wife Hermione (Natacha Roi) for many months and is ready to go.

However, entreaties from Leontes and Hermione convince him to stay.

But suddenly a turn. Leontes convinces himself that Polixenes has long been sleeping with Hermione and the child is illegitimate. Quite quickly, life in the palace disintegrates. Plots are hatched, people flee, others are imprisoned.

Courtiers, led by Antigonus (Mark Nelson), try to convince their lord of his folly, but their efforts are mostly half-hearted. They recognize their own vulnerability to crazy autocrats. Antigonus's wife Paulina (Angel Desai) makes the most spirited attempt but to no avail. Once the girl is born, Antigonus takes her to Bohemia where she is discovered by sheepherders, who have no clue who she is, and he is killed by a bear. Yes, tragedy.

Campbell is magnetic as Leontes, easily cycling between cordial friendship and reckless anger as his courtiers cower in his wake. He pulls off the improbable trick of being both unsympathetic and likable.

His fellow cast members are equally adept. The courtiers are visibly pained by their lord's break with reality. Nelson is particularly strong. We can see the wheels turning: Intervene strongly and risk his demise or demur and work some benefit from the inside. Desai's Paulina is heartbreaking as she tries to make the king see reason.

In the second half, the play fast-forwards 16 years to life in Bohemia, a land of hayseeds and hucksters. Leontes' and Hermione's daughter Perdita (Maya Kazan) is a young woman in love with Florizel (A.Z. Kelsey), King Polixenes' son.

While, the first half of the play is dark and foreboding, the second is light and amusing. Kind, agrarian folk celebrate a sheep-shearing. Autolycus (Paul Kandel), a rogue in leather chaps, swindles his way through them with unbridled glee.

In his direction, Edelstein embraces these contrasts and even works to accentuate them. Sicilia is the Upper East Side: hip soirees and skinny ties. Bohemia is upstate: overalls and straw hats. All that's missing is Arnold the pig.

If handled poorly, the abrupt changes in scenery, tone and characters in "The Winter's Tale" could easily induce whiplash, not to mention the inability to suspend disbelief. But the fine cast and direction mostly overcome these obstacles. The play is fun, interesting and weird. Best to accept it.

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February 14, 2014

***The Winter's Tale* Thoughtful and Engaging at the Old Globe**

- [THEATRE REVIEW](#)

by Welton Jones

The Winter's Tale is Shakespeare in downhill gear. It was really the next-to-last play he wrote (before *The Tempest*) and he had nothing left to prove. The new thing of the moment was the “masque,” a fantasy entertainment involving music and elaborate décor, so he made room for some of that while adapting an old romance for his court audience.

But something caught his attention about the material and he started tweaking. Characters, as they tended to do under Shakespeare's pen, began to come alive and bits of the old story started to vibrate with life. Shakespeare imported some masquework hits and even found room for a trained bear, known historically to have been for hire then around the London theatre.

Impatient with laying foundations of exposition, the author just leapt right to what interests him. The scenes tend to burst rather than develop. Expedience cuts the boards for the tale and coincidences are the nails used to hammer them together. The play doesn't exactly itself shake apart but it does sort of trail away off into the golden glow of idealized romance, with an ending as happy as possible considering the major catastrophe that kicked off the play's motor.



Paul Michael Valley, Billy Campbell and Natacha Roi, left to right, in Old Globe *The Winter's Tale*. Jim Cox Photo

At opening, the kings of Sicily and Bohemia are mooning over their long and satisfying chumship, with Sicily begging Bohemia to prolong his visit just a bit longer, even pushing his pregnant Queen Hermione to persuade his fidgety guest to relent, which he does in the face of her graceful eloquence. The very next moment, after some connubial kidding, King Leontes turns aside, muttering "Too hot, too hot!" From her success at a task he assigned her, Leontes has suddenly sucked into one of the most extreme cases of jealousy in theatrical history. With no Iago to goad him, either, just a massive vortex of crippling, deadly, obviously mistaken but very public ranting over his alleged cuckoldry, Leontes bulldozes the stunned Sicilian court. Foaming with rage, Leontes orders that Hermione be thrown into a dungeon and commands his top courtier, Camillo, to assassinate King Polixenes. Camillo, having seen enough of this, hustles Polixenes out of the country, followed by Leontes' hysterical charges of treason.

In her cell, Hermione gives birth to a daughter, Perdita. Branding the babe a bastard, the king orders another court official to take her to Bohemia and abandon her in that wilderness. Then, before Hermione's trial, he sends representatives to the Oracle at Delphi to get the gods' judgment on his actions.

The Oracle at Delphi? Well, why not? A handy symbol of ultimate wisdom. Very to the point: "*Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the King shall live without an heir, if that which is lost be not found.*"

The outraged Leontes then attacks Apollo himself. But the stakes change fast. News is brought suddenly that the Crown Prince is dead. Hermione swoons and is taken off. As Leontes starts scrambling to appease Apollo, word arrives that Hermione is dead too. And Perdita, on schedule in the Bohemian wilderness, is gently parked by her reluctant but obedient escort, who is dispatched in one of Shakespeare's most unforgettable stage directions, "*Exit, pursued by a bear.*"

Well, of course the babe is found almost immediately by poor but honest and, for Shakespeare's customers, funny shepherds. Then all that's needed is a chorus number to jump 16 years and prepare for the play's bright second half, when a spring-like Bohemian paradise presided over by the enchanting maiden daughter of the

same shepherd, madly in love with none other than the disguised Prince Florizel, son and heir of Polixenes.

It's not hard to see where this is going and go there it does. Shakespeare reprises another of his greatest hits and introduces a Falstaffian rogue named Autolycus to dally with the clowns and introduce some mild complications but there's never any doubt that friends will be reunited, Hermione will turn out *not* to have died, the two kingdoms will be joined in marriage and extra characters paired up just in time for a luxurious session of catching up.

It's not first-class Shakespeare but it is richly satisfying anyway, full of ravishing poetry and wise to worldly ways. There are a couple of good, juicy parts and some opportunities for stage magic. It's the sort of work that is usually neglected elsewhere but that San Diego, thanks to the precious heritage and influence of the Old Globe, knows and appreciates.

The new production at the Globe is the first staged by Barry Edelstein, now the theatre's artistic director. It is a solid, thoughtful, engaging version which offers delights even as it falters ultimately in effect.

Edelstein uses as a framing device the doomed young prince, so cherished and then so lost, emphasizing the penalties earned by poor behavior even despite a happy ending. It is a deft and meaningful concept, as are the multitude of metronomes ticking away during the time chorus.

The director moves the action mostly in a resolutely horizontal plane across the handsome parquet floor of Wilson Chin (whose non-specific scenery meshes neatly with the Edelstein's vision), reinforcing the dreamlike structure of the story. Like the author, he doesn't fret over anachronisms; the oracle delivers via a reel-to-reel tape deck. He favors blackouts for featured turns – the bear business is stubbornly theatrical – and always has a natural space either for intimate conversations or broad proclamations.

What he doesn't have is a cast that can float Act Two. Billy Campbell is a fine scenery-chewer as Leontes; Natacha Roi shows dignity, grace and fortitude as Hermione; Paul Michael Valley and Cornell Womack are polished patricians as Polixenes and Camillo; and Angel Desai plays the queen's most loyal supporter with consuming passion.



Paul Kandel, right, and the cast of the Old Globe's *The Winter's Tale*. Jim Cox Photo

Sixteen years later, though, there's little continuity to Paul Kandel's routines as Autolycus, just eccentric strutting and prissy babble. Brendan Spieth gives himself up for the lumpish bumpkin comedy and Mark

Nelson is conscientious as the old shepherd but the key roles of Perdita and Florizel merely lie there. Maya Kazan displays serious diction problems that make most of her speeches all but incoherent. She's pretty and moves well but there's little of the brilliant, sunny charm that should illuminate the rustic scenes. Thus A.Z. Kelsey is left a moth without a flame and, though competent with the sounds, never launches entirely some of the play's most lyrical poetry.

In fact, throughout, there are too many words swallowed and voices locked into a single tone. Sort of like Russell H. Champa's lighting, which seems about the same wherever the action is happening. Or Judith Dolan's modern costumes, which suggest some thankfully-abandoned idea of a Mafia theme.

But I must say that the music made up for much. There simply is no substitute for live music and the constant presence of Taylor Peckham at the grand piano enhanced everything. Even when the sound levels were unfortunate or Michael Torke's score less than ideal, the reality was energizing. The old Shakespeare songs really don't merge well with modern melody but when Peckham led the switch over to a rustic accompaniment of harmonium, ukulele and spoons, I was sold.

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[Welton Jones](#)

Welton Jones has been following entertainment and the arts around for years, writing about them. Thirty-five of those years were spent at the UNION-TRIBUNE, the last decade was with

Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: February 19, 2014
Page Number: 14
Circulation: 50,000
Size: 24 sq inch
Value: \$359.99

Contrasts prevail in latest Old Globe production

Rarely produced, Shakespeare's *The Winter's Tale* is a schizophrenic entity—half tortured tragedy, half buoyant, fanciful comedy. This dichotomy is accentuated in the Old Globe's production, the initial directorial foray at the Balboa Park theater for Globe Artistic Director Barry Edelstein.

In this, the first indoor Shakespeare at the Globe in more than a decade, Act 1's shadows and Act 2's brightness are starkly different in look and tenor. Somehow, the story of jealousy run obsessively amok, abandonment, remorse, retribution and reunion (yes, there's that much going on in *The Winter's Tale*) coalesces in time for a magical, even supernatural, finale that restores order and good tidings. The contrast between darkness and light at its simplest is implied by the presence of two pianos on stage: a stately grand played with dramatic tension during the first act and a honkytonk upright conducive to youthful horseplay and romancing in the second.

This staging features original music (by Michael Torke) employed to keen atmospheric effect, as well as technical wonderwork such as flowers sprouting from the stage floor and star lights sweeping down from the rafters, both of which elicited "oohs" and "aahs" from the opening-night audience. The start of Act 2, with cast members holding beating metronomes—to suggest the passage of 16 years in the story—and a spookily feral moment in the forest ("bear" included) also speak to Edelstein's inspired, contemporary vision of the play. (Misfires: the reel-to-reel tape player standing in for the message of the Oracle and a broad second-act sing-along.)

Billy Campbell, back at the Globe after 10 years, looms large as the ill-fated (but ultimately redeemed) Leontes of Sicilia. He makes the king's pained regrets as stirring as his deluded jealousy.

Nearly as fierce is Angel Desai, dangerously sexy in last year's *Double Indemnity*, as the forthright noblewoman Paulina.

The choice of modern-day dress speaks to the reality that such swirling passions as these are timeless. Still, this is a lengthy, two-headed play of frequent convolution that even in magical hands seems a Shakespeare B-side.

The Winter's Tale runs through March 16 at the Old Globe Theatre. \$29 and up. oldglobe.org



BILLY CAMPBELL (SEATED)



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Wednesday, Feb 19, 2014

Contrasts prevail in The Old Globe's 'The Winter's Tale'

One of Shakespeare's lesser-known works tops our coverage of local plays

By [David L. Coddon](#)



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Billy Campbell (seated)

- Photo by Jim Cox

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Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.

Opening

Blithe Spirit: The ghost of a writer's exwife is summoned during a séance and ends up accidentally killing the guy's current wife, whose ghost then returns for revenge. Presented by Moonlight Stage Productions, it opens Feb. 20 at Avo Playhouse in Vista. moonlightstage.com

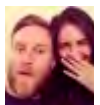
Boys and Girls: West Coast premiere of a play that tracks a couple of years in the lives of two pairs of people who grapple with their relationships and the prospects of same-sex parenthood. Opens Feb. 20 at Diversionary Theatre in University Heights. diversionary.org

Detroit: This Pulitzer Prize finalist has a suburban couple hosting a backyard barbecue for their new neighbors. Things go spectacularly awry. Presented by San Diego Repertory Theatre, it opens Feb. 22 at the Lyceum Theatre at Horton Plaza, Downtown. sdrep.org

The School for Lies: A period (17th century) adaptation of Molière's *The Misanthrope* tells the



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Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 20, 2014
Page Number: 01,077,078
Circulation: 175,000
Size: 69 sq inch
Value: \$3,511.52



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Old Globe stages William Shakespeare's *Winter's Tale*..... **77**



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 20, 2014
Page Number: 01,077,078
Circulation: 175,000
Size: 69 sq inch
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Page 2 of 4

Forgiveness reigns

Time is a destroyer that will “come and take my love away.”

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Polixenes must leave before the “sneaping winds” of winter reach his kingdom. Out of the blue, Leontes becomes convinced his wife and best friend are lovers. Polixenes has been in Sicilia how long? “Nine changes of the watery star”?

Who knows why Leontes goes off? Attempts to pinpoint a cause to reduce the dramatic impact. Leontes erupts in the same way that, according to Clausius’s Law of Thermodynamics, all the air molecules could suddenly flood to one corner of a room. What matters is not the cause but the effect: Leontes’s paranoid ravings trigger a chain reaction that suffocates everyone he holds dear.

Courageous Paulina, who dares to confront the king, swears he could spend the next 10,000 years atop a barren mountain, naked and fasting,

and still suffer a “winter perpetual” of despair.

Paulina implies that it would take longer for her to forgive the king. But when the play sweeps forward 16 years, both have changed. And she stage manages a miracle of rebirth: a “statue” of Hermione undergoes a kind of spring thaw and comes to life again.

Shakespeare’s rival Ben Jonson ripped into the Bard for abusing the unities of time and place (one locale, 24 hours). *The Winter's Tale* reads like a Bronx cheer to Jonson. It begins in cold Sicilia, where family ties get sheared to their roots. After a devastating storm, the second half sheds its winter coat, literally, at a sheep-shearing festival in Bohemia. Leontes’s daughter, Perdita (“lost”), is now a young woman garlanded by the flowers of spring.

Such a grand, un-Jonsonian sweep lets Shakespeare display the multiple effects of Time. Like the cycle of the seasons, Time can heal, restore, and germinate anew. But, as Sonnet 64 attests, Time is a destroyer that will “come and take my love away.”

The sweep breaks down every theatrical barrier that Shakespeare inherited. It also gives him the scope to demonstrate that the only absolute

THEATER

JEFF SMITH



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Publication Name: San Diego Reader
Publication Date: February 20, 2014
Page Number: 01,077,078
Circulation: 175,000
Size: 69 sq inch
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The Winter's Tale reads like a Bronx cheer to Shakespeare's rival, Ben Jonson.

The Winter's Tale, by William Shakespeare

Old Globe Theatre, Balboa Park

Directed by Barry Edelstein; cast: Billy Campbell, Angel Desai, Natacha Roi, Paul Michael Valley, Cornell Womack, Brendan Spieth, Jordi Bertran, Meaghan Boeing, Lindsay Brill; scenic design, Wilson Chin; costumes, Judith Dolan; lighting, Russell H. Champa; sound, Fitz Patton; original music, Michael Torke

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is change. In effect, the play moves from Yin to Yang, but that Yin is always within Yang, and vice versa.

Time is the central symbol in Barry Edelstein's staging at the Old Globe. A metronome, ticking on a miniature grand piano, sets the pre-show



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Opening nights can be strange affairs: excited audiences; scribbling critics; self-proclaimed “plants” overreacting to influence favorable opinion (and throwing off the actors’ timing); and a cast, ready or not, under pressure. The Old Globe’s opening was also Barry Edelstein’s directorial debut since becoming artistic director. So many points of intersection led to mixed results.

First-night jitters might explain why much of Act One was a melodramatic shouting match. With few exceptions, actors pushed hard and colored the words with generalized emotions. All could heed Kristen Linklater’s advice for doing Shakespeare: “Don’t color the words, let the words color you.”

A piano pounding jagged chords added to the soap-operatic tone. Many in the cast settled in by Act Two, but deliveries remained heavy-handed. Those that weren’t stood out: Natacha Roi layered all four seasons into her excellent portrayal of Hermione; A.Z. Kelsey’s Florizel spoke trippingly on the tongue. Kelsey fused feelings, thoughts, and words on the spot, as did Kushtrim Hoxa (Cleomenes and Time), and Paul Michael Valley’s Polixenes, especially when he threatened to become a second Leontes.

The production is set in a sort of today: high-rise windows for Sicilia; a drab brown wall, tree trunks, and flowers blooming downstage for Bohemia.

The choice reduces King Leontes’s sphere of influence. Billy Campbell’s uneven performance wavered between being responsible for an entire kingdom and a one-note, psychotic CEO.

Many images arrest: pieces of paper flickering down like snow (a slight suggestion of 9/11?); strings of lightning-bulbs; the infamous bear in triplicate, with Sasquatch-long arms (you can almost hear Bobo Faye, the star of *Finding Bigfoot*, proclaiming that “Bohemia is Squatchy”).

The final stage pictures arrest most of all: Hermione’s majestic “statue” glitters like a religious icon. Forgiveness reigns. But, with an expressive touch not in the script, so does profound loss. ■

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Forgiveness reigns

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Time is a destroyer that will “come and take my love away.”

By [Jeff Smith](#), [Feb. 19, 2014](#)

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[The Winter's Tale](#)

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- *The Winter’s Tale*, by William Shakespeare
- Old Globe Theatre, Balboa Park
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Jack Lyons (http://desertlocalnews.com/author/usmax/)

Shakespeare's "The Winter's Tale" At San Diego's Old Globe



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Fans of "the Bard" are used to enjoying Shakespeare productions at the Old Globe in the Lowell Davies Outdoor Theatre during the summer months; not in the dead of winter. Be that as it may, The Globe's new Artistic Director Barry Edelstein, wanted his favorite Shakespeare play, "The Winter's Tale" to be his first directorial production – and he wanted to present it inside, in the Globe's venerable and famous 75 year-old theatre. I'm so glad he got his way.



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/jack_lyons.jpg)

Jack Lyons Theatre &
Film Critic

The Globe has been fortunate over the last decade to have Shakespearean scholars or experts in the role of Artistic Director selecting and overseeing the Bard's many plays. Most recent AD's answer to the names: Darko Tresnyak, Adrian Noble, and now with the 2014 season underway, current A.D. Barry Edelstein. Each brought talent, intelligence, experience, and passion to the job.

With "The Winter's Tale", Edelstein's personal vision and theatrical fingerprints are all over this production of loss and redemption. Although labeled as a comedy, the story is one of complexity, and by today's linear standards might be considered as one of Shakespeare's "problem plays" (at least, in it's construction). In Shakespeare's day the plot and construction wasn't an issue.

The story in short (if there is ever a short version of anything in Shakespeare's plays), breaks down like this: Once upon a time there were two Kings. Leontes, the King of Sicilia (Billy Campbell), and Polixenes (Paul Michael Valley), the King of Bohemia, who were boyhood friends. Polixenes decides to visit his old friend Leontes and ends up staying for about nine months. Prolonged visits among royalty and friends, was quite common in those days, distance being what it was.

In Act One, Leontes' beautiful wife Hermione (Natacha Roi) is nine months pregnant, but still manages to be an attentive hostess who is charming her husband's friend, perhaps, a little too much, in the eyes of Leontes. The tone of the play changes darkly and dramatically when suddenly, Leontes fills a farewell party for Polixenes with accusations of infidelity, disbelief and denials. Paranoia and jealousy change the lives of Leontes, Polixenes, and Hermione; affecting both royal families.

What begins as a visit of two best friends ends on a rage-filled note by Leontes, who banishes his guiltless and innocent wife, disowns and abandons his-new born daughter Perdita, to a death at the hands of a trusted courtier (who fails to do the deed), and Leontes then retreats into a life of introspection and depression. The "loss leitmotif" has thus been fulfilled.

In Act Two, the tone of the play changes again. This time 180 degrees.

It's sixteen years later. Polixenes is safely back in Bohemia and far from the troubling issues back in Sicilia. His son Florizel (A.Z. Kelsey), meets and falls in love with a shepherd's daughter (actually it is Perdita, who is unaware of her royal lineage) and the two young lovers plan the marriage they both know Polixenes will not approve. Bohemia is a land where people laugh and seem to enjoy life. It's full of energy and is sometimes a little silly with the situations and the costumes the characters find themselves in.

The "redemption leitmotif", however, takes place over the passage of time; combined with a "peace treaty" brokered by the friends of both Kings: Paulina (Angel Desai) in Sicilia, and Camillo (Cornell Womack) in Bohemia, in the hope that the two houses, in the end, will be reunited. In

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the meantime there is heck of a lot of talking going on, and many plot-point dots will be connected. Remember, I said very little is short or brief in Shakespeare's plays. But the wait is always worth it.

In the last scenes of this tragi-comedy, the "miracle" moment (the English version of the Greek's *deus ex machina*) is a mesmerizing, spell-binding, piece of theatricality that needs to be seen and experienced with an audience. For over one minute, one could hear a pin drop on opening night when director Edelstein revealed his piece de resistance moment. It was absolutely sublime.

The large and energetic cast is solid in their performances, but there are always standout performances and they come from: Billy Campbell as the tortured Leontes; Paul Michael Valley as Polixenes; Cornell Womack as Camillo; Maya Kazan as Perdita; Angel Desai as Paulina; Mark Nelson as Antigonus; Brendan Spieth as the Clown; Paul Kandel as Autolycus and as Archidamus; and Natacha Roi who is oh so warm as Hermione.

The technical department at The Old Globe has few equals when it comes to creating magic from backstage. The creative team led by Edelstein includes: Scenic Designer Winston Chin, who provided a visually stunning, yet sleek and expansive playing area for the actors to perform their magic. Lighting Designer Russell H. Champa painted the stage with just the right amount light not only to heighten and enhance moods, but also to allow the costumes of Judith Dolan to be seen and fully appreciated. The sound design by Fitz Patton complements the original music of Michael Torke, and Musical Director Taylor Peckham.

Barry Edelstein's masterful directorial debut at the Old Globe was everything one was hoping it would be. The Globe begins a new era under the intelligent, knowledgeable, and the highly articulate leadership of its new Artistic Director. Long live the King!

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Client Name: The Old Globe
Publication Name: La Jolla Light
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Size: 44 sq inch
Value: \$1,061.08

Let's Review

DIANA SAENDER

'The Winter's Tale' is ambitious, entertaining



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As Leontes continues to astonish his guests with his outbursts, Hermione's close friend, Paulina (Angel Desai), attempts to calm "her lord" down. She tries to convince Leontes that he's wrong about Hermione being unfaithful, and that her children are truly his. Even when a report from the oracle arrives telling Leontes none of the things he speaks of is true, Leontes refuses to listen.

After tragedies, the plot shifts to Bohemia where a different point of view is presented. There's a goofy bit of song and dance, and a fast-talking Autolycus (Paul Kandel), a chameleon-like thief able to talk his way in and out of one bit of trouble after another.

This is also where we learn that, long ago, Leontes also ordered his baby daughter, Perdita (Maya Kazan), to be left in a bundling to be eaten by animals. Instead, the Old Shepherd (Mark Nelson) rescued her. Now, years later, she's become a lovely young woman about to be engaged to Prince Florizel (A.Z. Kelsey), son of Polixenes.

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Client Name: The Old Globe
Publication Name: La Jolla Light
Publication Date: February 27, 2014
Page Number: B17
Circulation: 14,822
Size: 44 sq inch
Value: \$1,061.08



Hermione (Natacha Roi), Mamillius (Jordi Bertran) and Leontes (Billy Campbell) share a short-lived harmony in Shakespeare's 'The Winter's Tale.' JIM COX

If you go

- **What:** 'The Winter's Tale'
- **When:** Matinees, evenings to March 16
- **Where:** The Old Globe Theatre's Shiley Stage, 1363 Old Globe Way, San Diego in Balboa Park
- **Tickets:** From \$29
- **Box Office:** (619) 234-5623
- **Website:** TheOldGlobe.org

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and shake him into reality. Roi comes off exactly as you'd imagine any woman in her predicament would behave. The young actors all perform well; Desai is a standout, and Kandel is a bundle of laughs.

There's a scene in the middle of the show about "time" that makes little sense and adds nothing to the delicious plot. However, the superb scenic design by Wilson Chin transports the audience from one place to another as easily as a blink of an eye. In addition, Edelstein's expert knowledge of this genre and play make it quite entertaining, even if a bit of it seems superfluous. ♦

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Let's Review! Old Globe's "The Winter's Tale" is ambitious, entertaining

By Diana Saenger

Shakespeare's "A Winter's Tale," written during his later years, has often been called his problem play as it evokes many questions about its structure from theater professionals. The Old Globe Theatre's current production has a new musical score by Michael Torke, and is directed with a dash of novel fantasy, by Globe Artistic Director Barry Edelstein.

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Review: 'A Winter's Tale' at The Old Globe

Anne Marie Welsh | February 19, 2014

For a small, vocal group of Shakespeare lovers—count me one of them—the Bard's late plays speak most truly and deeply of the full range of human experience. And among those four plays, some fewer of us judge *The Winter's Tale* the most nearly perfect of his creations.

Barry Edelstein chose the *The Winter's Tale* as the first play he would direct during this, his inaugural season as artistic director of *The Old Globe*. His choice was perhaps the more daring because so many in the Globe audience will remember director Darko Tresnjak's powerfully moving *Tale* on the theater's outdoor stage in 2005, and Globe director emeritus Jack O'Brien's solemn, symmetrical production on the mainstage in 1992.

Edelstein's cold, dark, decidedly postmodern production could hardly be more different from either of those. His choices encumber a theatrical masterpiece with distracting visuals, harsh music and insistent acting rather than revealing its heart-stopping riches. Sadly gone is most of the poetry, and with it, the play's mystery.

Like Beethoven's late string quartets, Mozart's "The Magic Flute," or Titian's last mythological canvases, *The Winter's Tale* encompasses and resolves so much feeling, from stark, unflinching tragedy to exultant country comedy, that its tonal shifts, some bold, some subtle, can amaze audiences and challenge directors. A sweeping and improbable joining of tragedy, comedy and romance, the play is an artfully constructed mirror of nature's seasonal cycles and our own human experience of error, loss, suffering, forgiveness and transfiguring joy.

Edelstein's heavy-handed production allows the fierce, discordant notes of the play to overwhelm its deeper movement toward an harmonious, if sorrowfully imperfect, resolution. Structurally, the action is in two halves that mirror one another.

The first presents the tragedy of Leontes, King of Sicilia, a man self-deluded and self-tormented by suspicions that his charming and very pregnant wife Hermione has betrayed him with his best friend, Polixenes. We're in pessimistic tragic territory here, echoing the sexual jealousy of *Othello* and the royal tyranny sounding through *King Lear*.

At the Globe, Wilson Chin's setting is a sterile downtown loft where Leontes, played by the ever-attractive Billy Campbell, is hosting a goodbye party for his friend. Edelstein immediately introduces the recurring melody in a commissioned musical score (by the redoubtable Michael Torke) on a toy piano.



In 'The Winter's Tale' at the Old Globe, Leontes (Billy Campbell, center) flies into a jealous rage when he suspects his wife Hermione (Natacha Roi) has betrayed him with his best friend Polixenes (Paul Michael Valley, left). photo credit: Jim Cox

The tinkly, mildly dissonant notes are played by the royal couple's young son, Mamillius. Always in "The Winter's Tale," the death of that son, the kingdom's heir, becomes the one wound that time cannot heal; visually and musically, however, the new production hammers that message home.

Actor Campbell previously delighted at the Globe in an early Shakespeare farce and the more complex *Much Ado about Nothing*. Externally, he succeeds in dramatizing the suffering of Leontes as a man gone suddenly mad. Sleepless and deranged, his Leontes stalks his kingdom—the designs suggest Wall Street—like a rabid animal. One of the (literal) bright spots in these gloomy early scenes is Russell H. Champa's freeze frame lighting, like Lois Greenfield's for dancers Twyla Tharp and David Parsons. Sharp-edged spots and sudden blackouts highlight the violently shifting moods of Leontes as he destroys his relationships with wife, son, friend, and advisers.

Missing from Campbell's portrayal, however, is chemistry with actor Natacha Roi, who underplays the role of the wronged wife, Hermione. Gone, too, is the dimension of heartbreak that can lend even the character's rage an even deeper undercurrent of regret. Just as fiery and one-dimensional as Campbell is Angel Desai as Paulina, the play's wise woman and moral center. Desai's Paulina is fearless in confronting Leontes with his deadly folly, yet she's not so much a towering figure of natural authority as a tiger, hissing and clawing to get him to listen.

When the action passes through a great storm and the scene shifts to Bohemia with its country folk, salvific romances, and festive spirit, the new production falls apart. Judith Dolan's costumes and Chin's set, both drab and none too supportive in the first half, become a grab bag from some barnyard follies version of *Oklahoma!* The wonderfully comic and thematically important romance of shepherdesses and the Clown gets short shrift, and some of the play's most gorgeous writing for the young lovers Florizel and Perdita becomes garbled or sidelined in this strenuous effort at updating.

Inorganic productions and eclectic visuals are common enough in Shakespeare on stage and in films such as Julie Taymor's *Titus*. But rather than a directorial vision from which details of acting and design spring, Edelstein has created an inorganic staging in which elements such as Torke's music (impressively played by pianist Taylor Peckham), Dolan's costumes, and literal-minded details of the staging feel explanatory, as if the director did not trust the play's brilliant and varied language to communicate to a modern audience.

Instead of revealing new or surprising facets of the script, the production dumps down the action so the audience will "get" it. The dying Mamillius gets wheeled across the stage in a hospital bed. Multiple metronomes and repetitive choral speaking blur rather than illuminate Time's wondrous speech introducing the passage of sixteen years. Most disappointing, the lyrical dialogue on art and nature between Perdita, the Sicilian King's "lost" daughter, and the disguised Polixenes, gets muddled by the actor's incomprehensible accent and surrounding hijinks.



Actor Paul Kandel (right) drops in from another world when he sings, steals and sells as the rogue Autolycus (right) in 'The Winter's Tale,' directed by Old Globe Artistic Director Barry Edelstein. photo credit: Jim Cox

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A.Z. Kelsey plays Florizel (left) and Maya Kazan plays Perdita in 'The Winter's Tale' at the Old Globe. In Shakespeare's script, their idyllic romance leads a self-tormenting and jealous king toward forgiveness, redemption and transfiguring joy. photo credit: Jim Cox

Four actors did stand out for their clear-speaking, fully embodied performances. Cornell Womack made Camillo, Leontes' chief advisor and servant, a shrewd man of clear conscience who deserves to open both halves of the play. He flees Sicilia rather than submit to his master's tyranny, yet eventually longs to return to his homeland. Paul Michael Valley makes a persuasive Polixenes in several moods, though not in his weirdly accented, spying-on-his son disguise. And Mark Nelson maintains focus on the words in his two roles as poor Antigonus, eaten by a bear (actually three bears at the Globe), and as the Old Shepherd who has raised Perdita as his own.

In a different key all together, Paul Kandel plays the amoral rogue Autolycus who does good "despite my will" and providentially contributes to the restoration of Princess Perdita to Sicilia. Though Kandel sings, spews asides, steals and sells in a world apart from this production's Bohemia, he's as memorable here as he was as the eel-like molester Uncle Ernie in *The Who's Tommy*.

As the action returns to Sicilia and rounds to a conclusion, Campbell's Leontes remains as excessive and ego-driven in his penitential postures as in his rages. His mind seems not to have been purified by his penance nor has his suffering given birth to any real wisdom. Like so much that has come before, the final scene of Edelstein's *The Winter's Tale* deflates the miracle of Shakespeare's ending with its resurrection of the assumed-dead Hermione and the redemption of her grieving husband.



In the final scene of the Old Globe production of "The Winter's Tale," Win Campbell (left), Florizel (A.Z. Kelsey, also standing) and Perdita (Per Cox) look on in awe as a statue of the "dead" Hermione comes to life.



Instead of amazing grace descending upon Leontes, his reunited family and renewed kingdom during this finest of Shakespeare's reconciliation scenes, the ending feels anticlimactic. Leontes, poor Hermione in a costume out of *Turandot*, Paulina and the others saunter off into a tomb-like world that feels as grim and unforgiving as it was at the beginning.

A Winter's Tale runs through March 16 on the Donald and Darlene Shiley Stage in the Old Globe Theatre. Tickets can be purchased [online](#), by phone at (619) 23-GLOBE, or at the box office at 1363 Old Globe Way in Balboa Park.

Still Running and Worthy

Circle Mirror Transformation at New Village Arts. Annie Baker's much praised off-Broadway play uses actor improv games, played by an unlikely assortment of community theater wannabes, to explore the subtle and unexpected real-life transformations of the characters. Directed by another Annie, the San Diego actor surnamed Hinton, *Circle Mirror Transformation* runs through March 2 at New Village Arts Theatre, 2787 State St., Carlsbad. Tickets are available at (760) 433-3245 or [online](#).

Suzette Who Set to Sea, the La Jolla Playhouse POP Tour for schoolkids. This seafaring adventure tale, with a wonderful self-empowerment message for girls, is the latest in the Playhouse's laudable POP series for young audiences. The commissioned script is by Tasmanian playwright Finegan Kruckemeyer. The inventive direction is by Eric Johnson. Delightful in its home-made look and feel, the show will visit 52 San Diego area schools and employ its terrific local cast and crew for three months. A few dates for school performances remain open, so enterprising parents or principals can still book the show for a low (subsidized) fee. Call the Playhouse education office for more information at 858-550-1070, ext.101.

Opening Soon

The Who and the What at La Jolla Playhouse. The new work by the 2013 Pulitzer Prize winning playwright Ayad Akhtar (*Disgraced*) is in previews; it opens Wednesday, February 19, and runs through March 9 in the Sheila and Hughes Potiker Theatre. First read during the Playhouse's DNA New Work Series, Akhtar's play centers on an outspoken Muslim girl in Atlanta whose just completed book on women and Islam may shatter her conservative family's bonds forever. Tickets are available [online](#) or by telephone at the box office at (858) 550-1010.

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'Awake Your Faith: Winter's Tale at the Old Globe

Posted on 17 February 2014.

By **Eric George Tauber**



Eric George Tauber

SAN DIEGO— "It is required you do awake your faith." To Barry Edelstein, Artistic Director of the Old Globe and the director of this production, this is the central theme Shakespeare's *Winter's Tale*. Ten years ago, when he directed this play in New York, the concepts of jealousy and loss were abstract to him as he was neither a husband nor a father. Now, he is both and they hit much closer to home.

We begin with a boy, Mamillius, plinking out a tune on a tiny baby grand, what my wife calls a "plinkety plink piano," while his loving parents look on. The tune segues to Taylor Peckham playing Michael Torke's original score on the real thing.

We are in the palace of the Leontes, King of Sicilia, at a *bon voyage* party for his best friend, Polixenes, King of Bohemia. Leontes entreats his friend to tarry longer. But where his entreaties fail, his wife Hermione prevails. This sparks intense feelings of jealousy in Leontes. He begins to doubt his paternity of their son and the child she carries. So intense is his vexation that we know this can't end well.

Tipped off, Polixenes gets out of Dodge while Hermione is put on trial in a kangaroo court with her husband as the judge. Lacking the benefit of DNA tests,

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“THE WINTER’S TALE” – The Old Globe & “A LIE OF THE MIND” – UCSD Theatre

A jealous husband with an explosive temper causes catastrophic consequences in two plays separated by style and centuries. In Sam Shepard’s 1985 “A Lie of the Mind,” the violence begets brain damage. In Shakespeare’s penultimate work, “The Winter’s Tale,” rage gives rise to banishment, incarceration and death. The false accusations come close on the heels of a romantic spousal liaison. The abuser spends the rest of his stage-time atoning. At the end, there’s a hope of reconciliation.

Old Globe artistic director Barry Edelstein is making his local directing debut with his favorite Shakespeare work. Tonally, “The Winter’s Tale” fluctuates wildly; it’s a royal tragedy at the outset, a bucolic comedy in the middle acts, culminating in marriage, forgiveness and contrition. Time is a palpable presence. A statue of the Queen comes magically to life. But nothing can bring back her young son, or the loyal courtier who exited, pursued by a bear.

Edelstein’s modern-dress production is a technical feast. There are some striking stage pictures, but overall, the effort feels fussy and overdone. Scenic elements rise from the trap or float down from the flyspace. Daffodils spring up from the ground. Three bears, not one, pursue the hapless victim, lumbering hairy presences we view in half-light, with clawed paws the size of snowshoes. There are onstage pianos, grand and miniature, the larger featuring the original music of Michael Torke, which ranges from starkly beautiful to angular, dissonant and percussively melodramatic, punctuating emotional moments in the acoustic equivalent of yellow highlighting and multiple exclamation points.

TV’s Billy Campbell is excellent as the volatile king, and Natacha Roi is regal as his besieged wife. Angel Desai is a small but mighty presence as the Queen’s first defender, Paulina. The younger generation is less effective, and the rustic scenes are often hayseed-silly. One inspired choice is the chorus of metronomes that represents the passage of Time. The cast, the music, the production, the performers – all as grandly inconsistent as the play itself.

The converse is true of Shepard’s “A Lie of the Mind,” which coheres with the rest of his work: a bleak,

darkly comic exploration of disaffected Americans, dysfunctional families, physical and emotional brutality, and the elusiveness of truth, love and genuine communication. Under the direction of faculty member Charlie Oates, the UC San Diego production is intermittently successful. The design is spectacular, the set a marvelous hodgepodge of suspended suitcases and furnishings, symbolizing these unmoored lives. The black humor comes through best in the parents played by Walker Hare and Zakiya Iman Markland. As the damaged lovers that link these two ravaged families, Gerard Joseph is outstanding as the volatile Jake and Chaz Hodges is heartbreaking as poor, mistreated Beth.

In both plays, winter will eventually turn to spring, and second chances may bloom.

“A Lie of the Mind” plays through February 23 in the Shank Theatre at UCSD.

“The Winter’s Tale” continues through March 16 at The Old Globe in Balboa Park.

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“CIRCLE MIRROR TRANSFORMATION” – New Village Arts & “THE FOREIGNER” – Lamb’s Players Theatre

What happens when circumstances force you to tap into deep wells within you... and something wholly unexpected emerges? In very different ways, two Obie Award-winning plays -- a beloved 1984 farce and a quirky 2009 comedy -- take their characters on an unpredictable journey to self-knowledge and genuine communication.

Lamb’s Players Theatre has hit paydirt twice before with Larry Shue’s wildly popular creation, “The Foreigner.” In the latest incarnation, director Kerry Meads shepherds an excellent ensemble, backed by the usual strong design work. At the center is funnyman Geno Carr as a self-effacing, pathologically taciturn Englishman left for three days at a lodge in rural Georgia. To calm Charlie’s terror of conversation, his buddy tells everyone that Charlie doesn’t speak any English.

Inventing a language and feigning lack of understanding, Charlie helps develop the self-esteem of dim bulb Ellard, wonderfully portrayed by Kevin Hafso-Koppman. He becomes privy to all kinds of secrets, including a nefarious plot concocted by a scary Klansman convincingly played, for the third time, by Stacey Allen. The nearly nonstop hijinks are punctuated by racist and xenophobic comments that remain all too familiar today. But most of the time it’s a laugh-fest, watching Charlie begin to relish his role as raconteur and confidant, developing a new sociability and personality. He and everyone else is changed by the experience.

SAN DIEGO

Regional Reviews by Bill Eadie

The Who & the What and *The Winter's Tale*

San Diego's two largest theatre companies, the La Jolla Playhouse and the Old Globe, recently hosted major openings within days of each other. Turns out that both plays were about the varieties of "being a man," though approached from vastly different directions.

The Playhouse's contribution is the world premiere of Ayad Akhtar's *The Who & the What*. Mr. Akhtar, the recipient of the 2013 Pulitzer Prize for his play *Disgraced*, likes to write about culture clash, particularly involving Pakistani Muslims living in the United States. *The Who & the What* is set in Atlanta and features Afzal (Bernard White), a father who, after the death of his wife, is trying to shepherd his two daughters into marriage and family. Mahwish (Meera Rohit Kumbhani), the



Kai Lennox and Bernard White

Photo by Kevin Berne

younger daughter, seems to have one foot in the traditionalist camp and the other very much in American culture. Zarina (Monika Jolly), on the other hand, has earned advanced degrees in literature and has been postponing marriage (somewhat to the dismay of her sister, who feels pressure to wait until Zarina has married before taking the plunge herself) while working on a novel about which she is quite secretive.

Into this family's world walks Eli (Kai Lennox), a convert to Islam. It turns out that Eli has been lured there through a page that Afzal has created for Zarina on an Islamic dating site. Afzal has been surfing the site to find a suitable man to offer his daughter. Zarina, a self-described feminist whose book, it turns out, explores the role of women in Islam, is predictably unhappy to meet Eli, but ends up being charmed.

Mr. Akhtar has written a highly literate comedy that keeps the audience laughing throughout. The play's tension may arise from the family's somewhat different individual understandings of Islam, but the father-daughter dynamics and Afzal's desire to have the bookish Eli be "more of a man" are themes with which non-Islamic audiences will find easy to identify. And, any author who can pull off quoting the German poet Rainer Maria Rilke and the French literary theorist Jacques Derrida while keeping the audience with him in the process is a master in my book. In fact, the play's title comes from Derrida, and when it appears in the dialogue toward the end it serves to pull several disparate threads together and provide the audience with a fine "aha" moment.

Chicago-based director Kimberly Senior has worked with Mr. Akhtar in the past, and her

sensitive staging using the Potiker Theatre's three-sided configuration helps the audience to feel in the action—even though the "action" is mostly words. Scenic designer Jack Magaw has provided a large open playing space onto which small unit sets can be pushed. Lighting designer Jaymi Lee Smith brings the audience into the action by making its members into "witnesses" of it. Costume designer Elisa Benzoni and sound designer Jill BC Du Boff both remind the audience that these characters are fully American, as well as Pakistani in origin and Islamic (to one degree or another) in upbringing.

The performances are all well drawn. Mr. White's larger-than-life father gets a lot of the laughs and a lot of the love, despite describing himself as "traditional" and "conservative" (both only partially true). Ms. Jolly finds her character's rebellious nature but also her longing, and Mr. Lennox makes for a patient suitor who locates his voice as a man in the process. Ms. Rohit Kumbhani falters while walking her character's tightrope between the Islam and secular worlds, but she regains her footing as the play progresses.

Highly recommended. If I had a "critic's choice" award to give, this production would receive it.

La Jolla Playhouse presents the world premiere of *The Who & The What*, by Ayad Akhtar. Through March 9, 2014, Tuesday/Wednesday at 7:30pm; Thursday/Friday/Saturday at 8:00pm; Sun at 7:00pm; Sat/Sun at 2:00pm at the Potiker Theatre on the University of California, San Diego, campus. Tickets (starting at \$15) may be obtained from LaJollaPlayhouse.org or by calling (858) 550-1010.

Directed by Kimberly Senior, with Jaymi Lee Smith, Lighting Design; Tom Magaw, Scenic Design; Jill BC DuBoff, Sound Design; Eliza Benzoni, Costume Design; and Gabriel Greene, Dramaturg.

The cast consists of Monika Jolly (Zarina), Meera Rohit Kumbhani (Mahwish), Kai Lennox (Eli), and Bernard White (Afzal).

The lead paragraph for the Old Globe's production of Shakespeare's *The Winter's Tale* should have been about this being Barry Edelstein's first production as director since becoming the company's artistic director. But the lead is really more about what Mr. Edelstein didn't do than what he did.

A Shakespeare scholar who is gifted with speaking simply and elegantly about his topic, Mr. Edelstein took the challenge of one of the bard's most confusing and jarring plays and turned it into an exploration of what it takes to be a man.

And, he finds that Leontes (Billy Campbell), his central character, must journey over a period of more than fifteen years and be affected by the examples, both positive and negative, of several other men before he has learned the deceptively simple lesson that the ability to love overcomes all of the "junk" we put into our lives.



Billy Campbell and Cornell Womack*Photo by Jim Cox*

The production begins with Mamillius (Jordi Bertran), Leontes and Hermione's (Natacha Roi) son, sitting at a toy piano that is too small for him picking out a simple melody. The melody is complicated by an onstage pianist (Taylor Peckham, performing original music by Michael Torke) as if to demonstrate that a child's simple things become more complex with the onset of adulthood.

Disaster quickly strikes Leontes, however. He becomes insanely jealous of his best friend Polixenes (Paul Michael Valley), imagines him to be the father of Hermione's unborn child, and banishes him, along with the faithful retainer Camillo (Cornell Womack). Hermione's daughter is born, but Leontes banishes her, too, sending his courtier Antigonus (Mark Nelson) to leave her in the wild (and, to suffer the fate prescribed in one of Shakespeare's few stage directions: "Exit, chased by a bear"). Reports come to Leontes of the deaths of both Hermione and Mamillius, and the summoning of the judgment of the Oracle demonstrates that the guilt of all lay only in Leontes' fetid imagination.

Meanwhile, the daughter is rescued by two rubes, an old shepherd (Mr. Nelson, making a quick recovery from being mauled) and his son (Brendan Spieth). They raise Perdita (Maya Kazan) to age sixteen, and, as fate would have it, she is courted by Florizel (A. Z. Kelsey), Polixenes' son. Fate again conspires to reunite Leontes with family and friends, and even with a vision of both Hermione and Mamillius. Leontes gets to see how men actually succeed, both as men and as fathers, and how loyalty and manly love is not always immediately rewarded but in the long run works out best.

Mr. Edelstein's production emphasizes deceptive simplicity, both in the setting (scenic design by Wilson Chen, lighting design by Russell H. Champa, costume design by Judith Dolan, and sound design by Fitz Patton) and in the storytelling. Mr. Torke's music provides a perfect companion to Mr. Edelstein's vision, and the cast deliberately underplays the most dramatic moments (with the exception of Mr. Campbell, whose transformations to the mad Leontes and then back to the chastened Leontes take a while to ring true). Reliance on the performers to speak a difficult text without much visual support may tire an audience, but those who stick with the performances will ultimately find them to satisfy a deep desire for the triumph of humanity. And, those who see both *The Winter's Tale* and *The Who and the What* will find themselves enlightened about the simple yet at the same time complex nature of manhood.

The Old Globe presents *The Winter's Tale*, by William Shakespeare. Through March 16, 2014, on the Donald and Darlene Shiley Stage at the Old Globe Theatre in San Diego's Balboa Park. Performance times are Sunday/Tuesday/Wednesday at 7pm, Thursday/Friday/Saturday at 8pm, and Saturday/Sunday at 2pm. Tickets (starting at \$29) are available from www.theoldglobe.org or by calling (619) 23-GLOBE [234-5623].

Directed by Barry Edelstein with Wilson Chin (Scenic Design), Judith Dolan (Costume Design), Russell H. Champa (Lighting Design), Fitz Patton (Sound Design), Michael Torke (Original Music), Taylor Peckham (Music Director), Bryan Byrnes (Fight Director), Jan Gist (Voice and Dialect Coach), Caparellotis Casting (Casting), and Anjee Nero (Stage Manager).

The cast consists of Erin Elizabeth Adams (Dorcas), Jordi Bertran (Mamillius), Meaghan Boeing (Emilia), Lindsay Brill (Mopsa), Billy Campbell (Leontes), Angel Desai (Paulina), Jamal Douglas (Mariner), Kushtrim Hoxha (Cleomenes), Paul Kandel (Autolycus, Archidamus), Maya Kazan (Perdita), A.Z. Kelsey (Florizel), Mark Nelson (Antigonus, Old

Shepherd), Natacha Roi (Hermione), Robbie Simpson (Dion), Brendan Spieth (Clown), Paul Michael Valley (Polixenes), Cornell Womack (Camillo), Patrick Zeller (Jailer), and Nadia Guevara and Albert Park (Ensemble).

See the [current season schedule for the San Diego area](#).

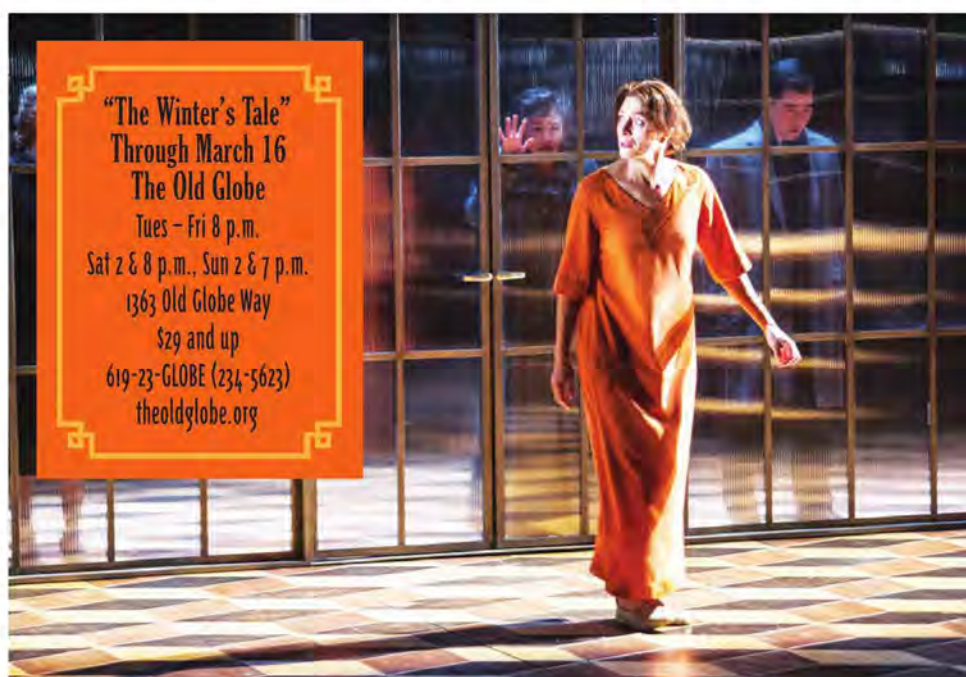
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Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: March 01, 2014
Page Number: 024
Circulation: 22,000
Size: 71 sq inch
Value: \$1,605.74

'The Winter's Tale' marks Edelstein's directorial debut



Natacha Roj as Hermione in William Shakespeare's "The Winter's Tale." (Photo by Jim Cox)

Charlene Baldridge
Downtown News

Two kings, a pregnant queen, an infamous bear ("exit, pursued by ..."), a storm to put "Lear" to shame, almost enough metronomes to satisfy Györgi Ligeti, a bunch of Bohemian bumpkins, and a child appropriately named Perdita — add to these one king's catastrophic jealous rage, a pronouncement from the Oracle at Delphi, and two of Shakespeare's strongest women, and you have "The Winter's Tale" as staged by Barry Edelstein, a noted Shakespeare scholar and director who became Globe artistic director just a year ago.

Admittedly this writer's favorite Shakespeare romance, the play is set in motion

by the jealous rage of Sicilia's King Leontes (film and TV star Billy Campbell), who suspects that his queen, Hermione (Natacha Roj) and their houseguest, Bohemia's King Polixenes (Paul Michael Valley), are having an affair, and further, that the child she carries almost to term is not his but Polixenes'. Leontes orders Camillo (Cornell Womack) to kill the Bohemian king, and Camillo, sensing the wrong-headedness of this, flees and takes Polixenes with him.

In addition to Hermione, Shakespeare's other strong woman is the fierce courtier Paulina (Angel Desai), whose husband, Antigonus (Mark Nelson), falls victim to the bear when he takes the spurned infant Perdita (played at 16 in Act II by Maya Kazan) to exile on the shores of Bohemia. Never



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mind that Bohemia has no coastline.

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Blessedly, all the actors speak the same language. To his credit, Edelstein uses many young actors from the Old Globe/USD MFA program. Campbell, seen here previously in John Rando's 1997 production of "The Comedy of Errors" and Brendon Fox's 2003 production of "Much Ado About Nothing," is impressive in limning a possible insanity defense for Leontes' actions. During Hermione's imprisonment he becomes wan and almost catatonic, and upon hearing news of and witnessing his loved ones' deaths he is convincing in his histrionic grief.

Those who are able to push away their inner "yes, but" voices during a production of "The Winter's Tale" are rewarded, despite having to endure the tedious clowns (the writer admits prejudice against bumpkins), intensified by Kandel's song-and-dance caterwauling and shtick.

The directorial application of metro-nomes (tempus fugit) and a plethora of keyboards — including a charming, practical toy grand piano, an upright, a concert grand and even a rude pump organ — is enjoyable but stretched a bit beyond the metaphoric pale. Furthermore, the music sometimes obfuscates text.

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Now that the Edelstein Old Globe directorial debut has come and gone, patrons look forward to a future rife with intelligence, excellence and stability. ♦



(foreground) Billy Campbell as Leontes and Mark Nelson as Antigonus (Photo by Jim Cox)

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‘The Winter’s Tale’ marks Edelstein’s directorial debut

Posted: February 28th, 2014 | [Arts & Entertainment](#), [Featured](#), [Theater Review](#) | [1 Comment](#)

Charlene Baldrige | Downtown News

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Natacha Roi as Hermione in William Shakespeare’s “The Winter’s Tale.” (Photo by Jim Cox)

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 Publication Name: Gay San Diego
 Publication Date: February 21, 2014
 Page Number: 07
 Circulation: 22,000
 Size: 64 sq inch
 Value: \$1,122.29

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(l to r) A.Z. Kelsey as Florizel and Maya Kazan as Perdita (Photo by Jim Cox)

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(l to r) Billy Campbell as Leontes and Cornell Womack as Camillo (Photo by Jim Cox)



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The Winter's Tale' marks Edelstein's directorial debut

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By Charlene Baldridge | Theater Review

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A.Z. Kelsey as Florizel and Maya Kazan as Perdita.
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The directorial application of metronomes (tempus fugit) and a plethora of keyboards –

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Of Kings, Sea Monsters and Grand Opera

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Charlene Baldridge

Photo by Ken Howard

Of Kings, Sea Monsters and Grand Opera, not necessarily in that order

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Spoiler: The king's kid dribbles in time to the music. The monarch believes his 9-month's pregnant queen is "slippery, a hobbyhorse" who kisses their houseguest of 9 months with "inside lip."



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Billy Campbell as Leontes

Photo by Jim Cox

So he goes nuts with jealousy and throws his queen into prison, separating her from the child and disavowing her infant. She declares, "The emperor of Russia was my father. Would that he were here." But he is not and so she dies. Or maybe she dies.

We have entered the world of Shakespeare's great, late romance titled *The Winter's Tale*. The concept, rife with pianos and metronomes, is that of **Barry Edelstein**, who sweeps us from the Sicilian court to Bohemia where he conjures claws, a storm to rival that of *Lear*, and a bunch of country bumpkins that play pump organ and ukelele, dance, caterwaul and grow tedious. With a super score by **Michael Torke**, the play also presents two of Shakespeare's strongest women and one underwritten scion. Nonetheless, it is my favorite Shakespeare play because of its powerful and miraculous denouement. I believe in miracles.

Edelstein's first directorial assignment at the Old Globe, where he became artistic director a year ago, *The Winter's Tale* continues through March 16 and is definitely worth one's time and admiration. TV and film actor **Billy Campbell** once again proves himself a worthy Shakespearean actor. The boy, played by 12-year-old **Jordi Bertran**, is a keeper. So is the toy grand piano.

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BWW Reviews: Billy Campbell in The Old Globe's THE WINTER'S TALE

February 27 3:02 PM 2014

by Ellen Dostal

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It is one of the most wondrous moments in all of Shakespeare's plays; the moment near the end of THE WINTER'S TALE when the statue of Hermione comes to life. Whether it is magic, divine intervention, or merely the resolution of a well-concealed plot, it doesn't matter. It never fails to leave me with a catch in my throat and a feeling of awe at the ability of theatre to engender so affecting a response.

In director **Barry Edelstein**'s glossy production, it is also the moment that reveals the healing power of time to set matters right, as all things lost are returned to their rightful place; all save the son. For his death, in the early part of the play, reminds us that the sins of the father must still be accounted for. While there is joyful reconciliation and long-awaited redemption by the end of the play, it still comes with an exacting price.

"A sad tale's best for winter," says Mamillius, and Shakespeare presents one in this late romantic play written near the end of his career. In it, the boyhood friendship of Leontes and Polixenes is shattered when Leontes, for no apparent reason, accuses his best friend and his pregnant wife of being lovers. Once seized, nothing can persuade him he is mistaken and, like a madman, he snaps. He tries to

have Polixenes killed but warned of the king's intentions by Camillo, Polixenes makes a hasty retreat to his home country of Bohemia.

The king's rage then sets in motion a series of events that rocks his kingdom and results in the deaths of his wife Hermione, his son Mamillius, old Antigonus (whose "exit, pursued by a bear" is one of the best stage directions in all of Shakespeare's plays) and the exile of his baby daughter, Perdita. As in any fable, however, all is not what it seems and in the final minutes of the play, we are witness to a miracle that only Shakespeare could write with such undeniable beauty and grace.

Performances in Edelstein's production, while carefully plotted, drift toward two ends of the emotional spectrum: intellectual and contained or pushed to the brink of excess. As Leontes, TV star **Billy Campbell** (who has also appeared at the Old Globe in *The Comedy of Errors* and *Much Ado About Nothing*) acts with his voice but not with his body, a disconnect that makes him look uncomfortable, even during the celebratory opening party. There is also an absence of chemistry with leading lady, **Natacha Roi** (Hermione) which makes it difficult to invest fully in the sad breakdown of their marriage. Roi makes a strong and regal Queen but is emotionally distant, even during the trial where her cool defiance gives the scene a clinical quality. Likewise, **Angel Desai** is a strong-willed presence but her Paulina has a shrewish edge that escalates rapidly as her hysterics increase and then stays there.

When Time takes over and the action moves to Bohemia, the pastoral setting that emerges is in sharp contrast to the harsh tone of Sicilia. Flowers sprout from the parquet wood floor and strings of party lights drape where gleaming modern fixtures once lived (credit Russell H. Champs and **Wilson Chin** for their outstanding lighting and scenic designs), and formality gives way to simplicity in the action. But among the characters there is an awkwardness that continues to keep the audience at arm's length, both in gesture and intention that is hard to ignore.

The chorus of metronomes that accompanied Time during his transition speech to Bohemia is quite striking, and an abrupt call back to the opening scene in which a single metronome ticks on a toy piano. **Michael Torke's** original music is a bold mix of elements that are old-fashioned, jazzy, Sondheim-esqe, and ultimately very modern, lending a melodramatic quality to Edelstein's operatic staging. It's a go big or go home integration that can overwhelm at times, but when it strikes the right balance, it is wonderful. And oh, that miraculous moment when Hermione steps off her pedestal. No matter what has transpired prior to that singular event, it still reaches in and grabs you by the heart.

Though beautifully austere and intellectual in its approach, **The Old Globe's** THE WINTER'S TALE contains whimsy in the details and creates a strong presence on stage. And Edelstein's desire to bring Shakespeare back indoors after a ten year absence is a worthy endeavor that we hope continues for years to come.

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BWW Reviews: Billy Campbell in The Old Globe's THE WINTER'S TALE

February 27 3:02 PM
2014

 by Ellen Dostal

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Pictured above: (foreground, from left) [Billy Campbell](#) as Leontes and [Mark Nelson](#) as Antigonus with (background) Albert Park, [Kushtrim Hoxha](#), [Brendan Spieth](#), and [Robbie Simpson](#)

Photo credit: [Jim Cox](#)





Billy Campbell (center) with (from left) Mark Nelson, Angel Desai, Natacha Roi, Patrick Zeller, and Paul Michael Valley



(from left) Paul Michael Valley, Billy Campbell and Natacha Roi



Paul Kandel as Autolycus (right) and the cast



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Billy Campbell, Natacha Roi, A.Z. Kelsey as Florizel, and Maya Kazan as Perdita



Billy Campbell and cast

THE WINTER'S TALE
Feb. 8 - March 16, 2014

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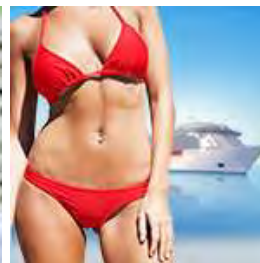
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In addition to being part of the west coast Broadway World team, Ellen also publishes two popular Southern California Theatre Blogs - Musicals in LA and Shakespeare in LA. An actress, singer and voiceover artist, she is also

Shakespeare in LA

Review: The Old Globe's The Winter's Tale

27 FEB 2014 **Leave a Comment**

by shakes2011 in San Diego Tags: The Old Globe, the winter's tale



(http://shakespeareinla.files.wordpress.com/2014/02/the_winters_tale17_web-s.jpg)

L-R: Paul Michael Valley (Polixenes), Billy Campbell (Leontes), and Natacha Roi (Hermione). Photos by Jim Cox.

It is one of the most wondrous moments in all of Shakespeare's plays; the moment near the end of *The Winter's Tale* when the statue of Hermione comes to life. Whether it is magic, divine intervention, or merely the resolution of a well-concealed plot, it doesn't matter. It never fails to leave me with a catch in my throat and a feeling of awe at the ability of theatre to engender so affecting a response.

In director Barry Edelstein's glossy production, it is also the moment that reveals the healing power of time to set matters right, as all things lost are returned to their rightful place; all save the son. For his death, in the early part of the play, reminds us that the sins of the father must still be accounted for. While there is joyful reconciliation and long-awaited redemption by the end of the play, it still comes with an exacting price.

"A sad tale's best for winter," says Mamillius, and Shakespeare presents one in this late romantic play

written near the end of his career. In it, the boyhood friendship of Leontes and Polixenes is shattered when Leontes, for no apparent reason, accuses his best friend and his pregnant wife of being lovers. Once seized, nothing can persuade him he is mistaken and, like a madman, he snaps. He tries to have Polixenes killed but warned of the king's intentions by Camillo, Polixenes makes a hasty retreat to his home country of Bohemia.

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http://shakespeareinla.files.wordpress.com/2014/02/the_winters_tale19_web-s.jpg

Billy Campbell as Leontes



(http://shakespeareinla.files.wordpress.com/2014/02/the_winters_tale22_web-s.jpg)

Paul Kandel as Autolycus (right) and the cast of The Winter's Tale



(http://shakespeareinla.files.wordpress.com/2014/02/the_winters_tale16_web-s.jpg)

Billy Campbell (Leontes), Natacha Roi (Hermione), A.Z. Kelsey (Florizel), and Maya Kazan (Perdita)

THE WINTER'S TALE

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Interview

Billy Campbell's Fulfilling Career

By Rebecca Strassberg | Posted March 3, 2014, 1 p.m.

Billy Campbell *Helix* *interview*
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Photo Source: Jim Cox

After nearly a decade, Billy Campbell is returning to not only the Old Globe Theatre in San Diego, but to theater altogether, though he hasn't been taking a vacation. Most recently, Campbell's been seen on SyFy's new hit show "Helix" as Dr. Alan Farragut, the show's hero, sent to deal with a deadly viral outbreak in the middle of nowhere.

At the Old Globe, Campbell is taking on the role of Leontes in Shakespeare's "The Winter's Tale," directed by Barry Edelstein. The show opened Feb. 8 and will run until March 16.

On his return to theater, Campbell says, "It's really what I love to do, so it's a bit like coming home."

These two roles—drastically different from one another—showcase Campbell's talents and versatility as an actor.

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The actor chats with Backstage about Shakespeare, "Helix," and his love for the stage.

On doing fulfilling work.

Actors sometimes take work that doesn't thrill them, and doesn't excite their creative palate, but with "The Winter's Tale," Campbell could not be happier, or more fulfilled. "I wanted to get back to the Old Globe since I last I worked there," he says. "I was just so excited I could barely see straight." Campbell's done two shows at the Old Globe, starring in "The Comedy of Errors" in 1997, and "Much Ado About Nothing" in 2003.

Though he's done other plays, Campbell says Shakespeare is what he really loves. "Shakespeare is," he says, "it's the difference between having a hearty soup and a thin broth, and everything else just seems like a thin broth in comparison.

"It's just what I love the most," he adds. "It's just so rich; there's so much to it and so much to sink your teeth into."

On learning from your director.

Playing Leontes, a king who goes mad with jealousy, has proven to be a challenge for Campbell because he's "the least jealous person on the planet," but he's had Edelstein to help see him through.

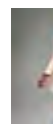
"Barry is an out-and-out Shakespearean; that's his fort  ," says Campbell. "His passion and great love in his life aside from his family is Shakespeare. So, to work with Barry has been kind of a Shakespeare bootcamp, and I've just loved every second of it. It's been one of the most fulfilling things to happen to me career wise."

On sticking with it.

If Campbell hadn't stuck with his dreams of being an actor all these years, he wouldn't have been on the hit show "Once and Again," all of these wonderful plays, and "Helix" among many other credits.

"You have to stick with it," he says. "If you're dispirited and have to drop out, then you reduce your chances to zero. If you stick with it, sooner or later you're going to get some kind of shot, somehow."

Catch Campbell at the Old Globe in "The Winter's Tale" until March 16, and on "Helix" currently airing on SyFy. (If you're already a fan of the show, Campbell says with the rest of the season, the audience can "have some reasonable suspicion that the thing [the virus] might get out into the rest of the world." Keep watching Fridays at 10 p.m. to find out!



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Treading the board(s) again

Stage and screen star Billy Campbell is back at the Globe - and in the surf

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:05 p.m. March 7, 2014



Billy Campbell at Tourmaline Surfing Park in Pacific Beach. — *K.C. Alfred*

The ancient Hawaiians considered surfing the sport of kings. So it seems only right that the guy paddling out at Tourmaline on a recent Monday morning is a monarch himself. (Or at least plays one onstage.)

That would be Billy Campbell — actor, athlete and star of the Old Globe's current production of Shakespeare's "The Winter's Tale." (He portrays Leontes, king of Sicilia.)

As much as Campbell relishes a chance to hit the waves on his day off from the theater, he'll also tell you that for him, rugby is actually king of sports. And he has the contusions to prove it.

In fact, on this day, he's sporting a battered big toe that looks about as livid as Leontes on one of his epic jags of jealousy.

It turns out Campbell had mangled it the day before when he dropped in on the San Diego Armada's regular Sunday touch-rugby sessions in Balboa Park. ("I rode by on my bike and I couldn't *not* stop," he explains.)

The injury is making it tough for him to spring to his feet on the surfboard, and the gutless waves aren't helping much either, lazing in as if they're waiting for someone to pay them to break.

Still, hitting the beach for his first surf session in San Diego is enough to inspire some thoughts from the screen and stage star (and onetime Golden Globe nominee) on the connections between waves and stage.

"The one thing that immediately occurs to me is there's that moment when the board drops out from under you when you're just catching a wave — the moment when you spring up," Campbell says. "It's always kind of a heady moment.

"I feel there's kind of that moment with the audience as well — when you can just feel for the first time that they're responding. And you have to kind of be ready to pop up and ride the momentum. You have to commit right at that moment."

Quite a ride

Campbell actually learned to surf from royalty of the sport: the Hawaiian big-wave legend Brock Little, who coached him on a board borrowed from 11-time world champion Kelly Slater.

That was on Hawaii's North Shore, where Campbell had been cast in the 2005 pilot for a TV series called "Rocky Point." Since then he has surfed in spots from tropical Fiji to icy Vancouver.

"Rocky Point," by the way, never made it on the air, but its tanking didn't make much of a dent in Campbell's list of career credits;

the actor has been a fixture of television and film for some three decades.

Campbell is probably best-known for his three-year stint (1999-2002) on TV's "Once and Again," the series that earned him a Golden Globe nod. But he also had a prime role on the long-running "Dynasty" in the early '80s, and has had recurring turns in everything from "Frasier" to "Star Trek: The Next Generation" to "The O.C." to "Melrose Place."

In 1991, he played the title role in the Hollywood film "The Rocketeer." His other movies have included "Gettysburg," "Gods and Generals" and opposite Jennifer Lopez in "Enough."

Campbell's main current project (beyond Globe artistic director Barry Edelstein's production of "The Winter's Tale," which runs through March 16) is the Syfy series "Helix," a thriller that premiered in January.

All that screen time has made it complicated for Campbell to devote much time to the live stage. But he has appeared twice previously at the Globe — both times in Shakespeare plays: "The Comedy of Errors" (1997) and "Much Ado About Nothing" (2003).

"I have been itching, dying to come back ever since I was here, but I just haven't stopped moving," he says now. "I have very vivid memories of those productions — the first with (director) John Rando, who's nutty as a fruitcake in a beautiful, beautiful way. I mean, there was a cat flying across the stage." (Not a real one, he hastens to add.)

"And then of course (director Brendon Fox's) 'Much Ado About Nothing,' which was a joy to do. Tumbling down the aisle — it must've been one of the most enjoyable entrances I've done.

"They were very, very nervous about my doing it. And I was like, guys, c'mon — it's a great entrance! I've been playing rugby for 35 years. I'm not going to kill myself tumbling down an aisle."

Man for all (sporting) seasons

The rugby reference is ironic, considering Campbell's plight at Tourmaline, as he paddles into a wave and then makes a brave effort to spring up, despite the compromised toe.

Instead, it decides to fold under his foot, and the ride winds up looking more like one of those "Much Ado" tumbles.

Still, the game attempt offers a sense of the grit that lies behind not only Campbell's acting longevity but his rugby fixation (the source of multiple injuries over the years), and his dedication to such pursuits as snowboarding and, most of all, sailing.

And we're not talking gentlemanly yachting with tiller in one hand, cocktail in the other. For the past 14 years, Campbell — known as "Ollie" to friends after his middle name, Oliver — has crewed on multiple long-term voyages aboard square-rigged ships. He did two circumnavigations of the planet on a Canadian vessel called the Picton Castle — the first time spending a total of 14 months onboard.

That voyage came immediately after his "Much Ado" stint: as Campbell puts it, "I left the Globe to go sail around the globe." (The sailing ventures were inspired by Campbell's fascination with Patrick O'Brian's seafaring "Master and Commander" novels.)

Since then, Campbell has had his own vessel built in Nova Scotia, from a design by the Picton Castle's captain. He calls the 60-foot boat "a re-creation of a turn-of-the-century Nova Scotian fishing schooner"; it's named Martha Seabury, after Campbell's grandmother.

The vessel's maiden voyage from its birthplace to Newport, R.I., packed some drama, although thankfully not quite on the level of the shipwreck that figures into "The Winter's Tale": Campbell and Co. wound up rescuing three people whose boat had overturned due to sketchy weather in Massachusetts' Buzzards Bay.

Nothing but a middling sea breeze ripples the Pacific at Tourmaline as Campbell exits the water after his abbreviated surf session, borrowed board in hand. (He had to settle for a '90s-vintage stick borrowed from a local theater critic instead of a surf star.)

The Virginia-born actor, who has homes in Los Angeles and Vancouver but hasn't seen either for months, already has his mind on a destination a couple of oceans away. His Norwegian girlfriend is expecting a child, which will be Campbell's first.

"At age 54," he notes with a smile. "I don't know, call me crazy."

As he walks up the beach, he suddenly recognizes another surfer; it is, of all people, his "Winter's Tale" cast mate A.Z. Kelsey, who plays Prince Florizel and had been testing the waves just up the beach. (It was only Kelsey's second time on a board.)

So the two pause to talk and pose for photos — barefoot royalty who, in just a few tide-shifts' time, will be toeing the Globe stage again.

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San Diego Theater Review: THE WINTER'S TALE (Old Globe Theatre in Balboa Park)

by [Tony Frankel](#) on March 7, 2014

in [Theater-Los Angeles](#), [Theater-Regional](#)



SHAKESOPHRENIC, OR SCHIZSPEARE



American director Barry Edelstein knows his Shakespeare.

Before being appointed Artistic Director of the Old Globe 16 months ago, he was Director of the Shakespeare Initiative at New York City's Public Theater, which means he not only directed Shakespeare but oversaw all of the company's Shakespeare productions, including Shakespeare in the Park. In his directorial debut at the Globe, Edelstein took on *The Winter's Tale*, one of Shakespeare's most schizophrenic plays. It is categorized as a tragedy, but the tragic deaths here are in the middle; the latter half is a comic romance followed by an almost tagged on happy but bittersweet ending. Unfortunately, Edelstein's often beautiful direction, although drenched in a lot of neat theatrical trickery, and the ensemble's performances are as schizoid as the script's construction.



It's a great play, actually. The structure is fascinating because it mirrors the dominant character—Leontes, King of Sicilia—who displays an unexplainable mental illness which leads to intense mood swings and unpredictable behavior. Inexplicably jealous of his wife Hermione's intimacy with the visiting Polixenes, King of Bohemia, Leontes throws a tirade, and even becomes psychotic when Polixenes suddenly flees town. Even after the consulted Oracle of Delos sends a message that his dear childhood friend and good wife are blameless, Leontes sends his Queen to prison, where she gives birth to their daughter. The irrational Leontes banishes the baby, and both Hermione and his beloved son Mamillius—heir to the throne—die. A Lord named Antigonus abandons the newborn girl on the coast of Bohemia; when he is about to take pity on the child, he is chased away in one of Shakespeare's most famous stage directions: "Exit, pursued by a bear."



It's sixteen years later, and the play switches from royal tragedy to pastoral comedy. Leontes' daughter Perdita has been raised overseas by an Old Shepard and his son, Clown (yes, those are their names). Perdita is now in love with Polixenes' son, Florizel, who keeps the romance secret from his royal dad. Disguises, recognitions, a feast, and the antics of a superfluous comic relief peddler named Autolycus ensue. In the end, Leontes is reunited with daughter and wife, a statue that miraculously comes back to life. Lovers are happily coupled; friends are forgiven; and a lump in the throat remains as we remember the unredeemed tragedy of Leontes' dead son Mamillius.



Now you know why scholars refer to this as a "problem play." It takes a keen director to ensure all parts are believable. One of the problems in this production is Leontes'

motivation. Billy Campbell makes the King believably vulnerable and tortured, but Edelstein, who intelligently breaks up some longer monologues, gives no insight whatsoever into the jealousy's genesis; instead, Leontes is shown as a happy family man who suddenly and unaccountably turns on a dime. It's especially odd given that the gorgeous Campbell is jealous of the not-so-gorgeous Paul Michael Valley as Polixenes—switching the actors may have helped immensely, but Valley isn't a star.



Also implausible and out of the blue is that statue of Hermione suddenly coming to life. We don't know that Hermione is actually dead; the news is delivered secondhand by her loyal friend Paulina (Angel Desai), wife of the bear-mauled Antigonus. Without any indication that Hermione (Natacha Roi, frozen in a weird Classical Madonna pose) may have actually been stashed away by Paulina, the sudden transformation from death to life is as confusing and as unconvincing as Leontes' jealousy.



Edelstein offers stunning design elements—a mainstay at the Old Globe—and modernizes the tale, but Judith Dolan's costumes are as all-over-the-map as the direction. The Sicilian men are suited and tuxedoed, while the royal women are prepared for a fundraiser at an English prep school. Later in Bohemia, the outfits seem to be pulled from a rack of the picnic scene from *The Pajama Game*, and Paul Kandel's Autolycus is right out of *Oklahoma!* Later, while the kids stand around in jeans, Hermione is frozen in a tapestried Spanish Renaissance gown that looks like it's from the undersea kingdom of *The Little Mermaid*.



It seems that Edelstein was so busy with attractive production values—a gorgeous toy piano resembling a Steinway, a reel-to-reel tape recorder, trapdoors, rolling stairways, flowers popping out of the stage—that the cast was left to their own devices. Some excelled, others didn't. Overall, there was a lack of nuance; some players were slightly mannered and their movements premeditated. And would someone explain to me Kander's Autolycus? His combination of Brecht and Children's Theater as his character peddled a program from *Cats* (I'm not kidding) was jarring at best.



Roi's transformation from ruddy, pregnant Queen to weak, confused prisoner was lovely, and Mark Nelson was distinctive, fresh and authentic as the Shepard. The young lovers Florizel and Perdita are played with surface charm by the dazzlingly attractive A.Z. Kelsey (recently seen in The Public Theater's Mobile Shakespeare Unit production of *Much Ado About Nothing*) and Maya Kazan (sister of playwright/actress Zoe Kazan, and granddaughter of director Elia Kazan).

Sadly, the Globe continues its tradition of casting actors that they—or the director—have already worked with (and/or are well-connected); only 3 actors of the 22-member cast mentioned that this as a Globe debut in their bios. It would have been easier to forgive Edelstein's higgledy-piggledy direction had each actor been well-cast and distinctive in his or her role.



photos by Jim Cox

The Winter's Tale

Old Globe Theatre

1363 Old Globe Way in Balboa Park

scheduled to end on March 16, 2014

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THEATER REVIEW: "The Winter's Tale" at Old Globe

JEAN LOWERISON - SDGLN THEATER CRITIC

February 24th, 2014

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A husband's jealous rage – resulting in the destruction of his family – turns into a slapstick comedy and later a bit of magical realism in Shakespeare's "The Winter's Tale," playing through March 16 at the Old Globe.

Artistic director Barry Edelstein makes his Old Globe directing debut with this late play, known as one of the Bard's problem plays for its extreme tonal shifts.

Set in what Edelstein calls "an invented modern world," the first thing we see is a backdrop that looks like an industrial office building. In front (presumably in Leontes' palace) are two musical instruments – a tiny toy piano played by Leontes' young son Mamillius (Jordi Bertran) and a modern piano, where Taylor Peckham plays Michael Torke's angular, jagged but most appropriate music.

Leontes (Billy Campbell) engages in what may be the Bard's most complete (certainly the fastest) example of self-destruction short of suicide. Here's a man who has it all – he's the king of Sicilia with a young son and a beautiful wife about to give him a second child, throwing a farewell party for best childhood buddy Polixenes (Paul Michael Valley), now king of Bavaria.

Life could hardly be better – until Leontes gets it into his head that he's been cuckolded by his old friend and his wife is carrying Polixenes' child.

He jails wife Hermione (Natacha Roi) and orders Polixenes poisoned. That plot fails and Polixenes returns to Bohemia accompanied by Leontes' servant Camillo (Cornell Womack), who decides to desert Leontes and stay in Bohemia to serve Polixenes.

Soon Leontes will lose his family and complete his own isolation when he sends a servant to abandon newborn baby girl Perdita on a deserted island.

The tragedy of the first act undergoes a complete tonal switch in the next act, set in the boots-jeans-and-gingham countryside among down-home folk. Chief among them is Autolycus (Paul Kandel) – a rogue who seems to be the Shakespearean version of "Oklahoma's" Ali Hakim – who sings unintelligible songs, sells trinket, steals from unsuspecting farm folk and generally causes good-natured havoc. A small upright piano replaces the stately baby grand of the previous act.



Photo credit: Jim Cox

Billy Campbell as Leontes and Mark Nelson as Antigonus with Albert Park, Kushtrim Hoxha, Brendan Spieth and Robbie Simpson.

Perdita (Maya Kazan) has grown into a lovely young shepherdess who has attracted the eye of Polixenes' son Florizel (A.Z. Kelsey). When Polixenes gets wind of this, he falls into the same baseless rage trap Leontes did and forbids the marriage, setting up yet another tonal shift to romance.

Florizel and Perdita decide to skip town and elope. Camillo sends them to Sicilia with letters for Leontes, where (thanks to a little magical realism) the plot is sorted out and Leontes achieves a sort of redemption.

Campbell does what he can with Leontes' sudden and inexplicable apparent insanity, becoming in the end more of a character we can empathize with.

Roi plays more to Hermione's victimhood than to her strength, but Angel Desai does a fine job as the queen's lady-in-waiting Paulina.

I found Kandel more annoying than funny as Autolycus. Valley convinces as Polixenes and Kelsey and Kazan are fine as the young lovers.

The staging leaves a bit to be desired. Flowers sprouting from the floor downstage, the use of an 8-track tape of the Delphic oracle's pronouncement of Hermione's innocence, the use of three bears in response to the famous "exit pursued by a bear" stage direction all seem more Brechtian than magical.

It all works out in the end, and it's good to see Shakespeare back inside at the Globe, despite my still unshaken conviction that this is not the Bard's best effort.

The details

"The Winter's Tale" plays through March 16 at The Old Globe's Donald and Darlene Shiley Stage, 1363 Old Globe Way in Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

Tickets: (619) 234-5623 or [HERE](#).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



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Shakespeare, Meet My Daughter

Posted: 02/27/2014 8:52 am EST | Updated: 02/27/2014 9:59 am EST



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MORE: Shakespeare, Shakespeare the Old Globe, The Winter's Tale, Billy Campbell, Billy Campbell the Winter's Tale, Shakespeare for Kids, Dads, Parents News

My daughter is turning 11 and showing more interest in the classics.

She's been reading the original Grimm fairy tales, and recently watched *The Wizard Of Oz* while listening to "Dark Side of the Moon."

She also went to an opera, "Pagliacci," with her school, but she was confused by what I told her beforehand: "You'll know the opera is over when the fat lady sings."

She came home, confused.

"A fat lady didn't sing at the end, Daddy. Just some guys rolling around."

Hmmm, I better recheck Wikipedia.

Anyway, since my daughter is on a culture kick, she recently expressed an interest in seeing something with Shakespeare. When she first mentioned it, I thought she had developed an interest in reggae, but wondered why she wasn't also interested in Robbie Shakespeare's partner, Sly Dunbar.

"She means Shakespeare, the playwright, silly," my wife helpfully explained.

Apparently, my knowledge of Shakespeare is surface level.

I know that "West Side Story" was based on "Romeo and Juliet" and that *10 Things I Hate About You* was based on "Taming Of The Shrew," but I apparently was wrong about *Grease 2* being inspired by "Julius Caesar."

Luckily, we live in San Diego, which, along with surf, sun and great Mexican food, has a nationally recognized theater, [the Old Globe](http://www.theoldglobe.org/), (<http://www.theoldglobe.org/>) that just happened to be presenting "The Winter's Tale," one of Shakespeare's last plays.

"Is that the same as the Colin Farrell film?" my wife asked.

"I thought so, but that's 'A Winter's Tale.'"

"Ahh."

I got tickets for the play and my daughter was excited. Yay for Dad.

But in doing the research before the play, I was a little worried.

Unlike Shakespeare's more well-known plays, "The Winter's Tale" is known for being hardcore drama in the first three acts and frivolous comedy in the final two.

It seemed like the contrast might be difficult for both of us to grasp.

Turns out, as the day came nearer, my daughter was nervous too.

"What if I don't understand what they say?"

"All the thees and thous?"

"Yeah."

"That stuff confuses me too. We'll figure it out. It'll be fun"

"OK. I'm wearing my pink dress, Daddy."

"So am I," I lied.

The play was scheduled to last around three hours so we picked a matinee.

I was happy that there were other kids there so my daughter didn't feel out of place.

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The Rap Ode To Muffin Tops You Didn't Know You Needed

(http://www.huffingtonpost.com/2014/02/26/rap-ode-to-muffin-tops_n_4854387.html)

We were dressed up for the the-a-tah, but there were some people in shorts and flip-flops (it's San Diego, people).

The plot thrust of "The Winter's Tale" occurs when King Leontes imagines his wife cheating on him with another King. My wife and I haven't discussed adultery with our daughter, so I was wondering how she would react.

I think it just registered that the guy was overreacting. It helped that the star, Billy Campbell from the Syfy Channel show "Helix," was good at conveying crazed anger.

We were both pleasantly surprised that we were able to understand, for the most part, words first published in 1623. The play was in modern dress (which helped, although my daughter was slightly disappointed not to see the actors in pantaloons). The actors often put modern timing to their Elizabethan-era dialogue, which my daughter and I thought was cool.

I recognize Shakespeare's importance to literature and language, but some things that probably seemed like gripping drama to 17th century theatergoers seem a little creaky to modern audiences.

For instance, seemingly important scenes, like a man meeting his long-lost daughter, take place offstage. Also, characters disguise themselves in really lame costumes, but the other people onstage can't tell it's their own dad.

To be fair, Superman is able to disguise himself as Clark Kent with a pair of glasses and a comb through his hair, so I shouldn't judge.

When the play was over, my daughter was very happy to have heard Shakespeare performed live by talented actors. Before I saw the play, I was nervous on whether I could handle high culture for my daughter's sake.

Now, I know that it can be fun and enjoyable on its own terms. I'm looking forward to the next Shakespeare play.

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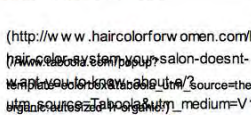
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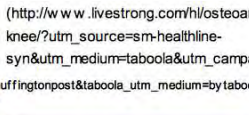
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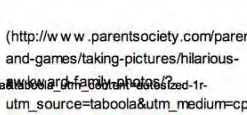
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SHAKESPEARE IN LOVE



San Diego's Old Globe Theatre brings William Shakespeare's "The Winter's Tale" to life with modern costumes in a beautiful adaptation of the classic.

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BILL MURRAY: THE SONG

THANKS, PHANTOGRAM

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FORECAST



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VERBATIM

“God help the marketing department that has the challenge of thinking up ways of selling Ant-Man-related toys to today's youth. Replica Ant-Man's ants?”



— Versus!
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A.S. COUNCIL

Proposed Bylaw Changes Stalled



College councils of ERC, Marshall and Sixth blocked reforms to election rules.

BY GABRIELLA FLEISCHMAN ASSOCIATE NEWS EDITOR PHOTO BY AUSTIN SONG

Drastic reforms to A.S. Council bylaws have stalled, and will possibly be discharged, after three of the six college councils chose through a vote not to ratify changes to the A.S. constitution. The changes, which were drafted by the Bylaws Committee and passed by A.S. Council in Fall Quarter 2013, needed to be ratified by four out of six colleges needed to pass and become part of the constitution. Instead, the standing rules, which A.S. Council passed in Week 3 of Winter Quarter 2014, have been amended to match the current constitution.

One highly contested change was replacing the elected position of VP Finance and Resources with an appointed Financial Controller position. Another change would make Academic Division Senators non-voting members of A.S. Council but voting members on their own Academic Representatives Council, add

two International Senators, add one more Transfer Senator and cut one First Year Senator position. Both of these amendments failed.

Thurgood Marshall College Student Council and the Student Council of Eleanor Roosevelt College, or SCERC, failed the constitution in its entirety, while Student Council of Sixth College, or SCSC, passed certain amendments and failed others. Members of the Bylaws Committee said they were surprised by because they asked for feedback from the college councils when amending the constitution during Fall Quarter 2013.

“I can't help but feeling a little bit disappointed, especially with the colleges that voted everything down,” Social Sciences Senator and Bylaws Committee member Colin King said. “I don't see a valid reason for

See BYLAWS, page 2

CALIFORNIA

Berkeley Student Exposes Metro Passengers to Measles

BY ALEKSANDRA KONSTANTINOVIC
ASSOCIATE NEWS EDITOR

An undergraduate UC Berkeley student may have exposed San Francisco metro passengers to the measles virus, according to public health officials. The unnamed student is reported to have taken Bay Area Rapid Transit in Contra Costa County and attended classes at UC Berkeley before being diagnosed with the illness.

Officials confirmed that the student was not vaccinated and contracted the illness during a recent trip abroad.

The measles virus can remain airborne for up to two hours, poten-

tially affecting anyone who used BART between Feb. 4 and Feb. 7 in the early morning and late evening hours.

No further cases have been reported in conjunction with the student, but officials urge anyone who may be experiencing symptoms to immediately seek medical attention.

Measles often presents itself as a high fever and rash across the face and neck approximately one to three weeks after the initial exposure. If untreated, complications, such as swelling of the brain and dehydration, can lead to death.

READERS CAN CONTACT
ALEKSANDRA KONSTANTINOVIC ALKONSTA@UCSD.EDU

SCIENCE AND TECHNOLOGY

FierceBiotech Ranks UCSD in Top 10 for Research Spending

The National Institute of Health awarded \$362 million in grants, \$32 million less than the previous year.

BY ALEKSANDRA KONSTANTINOVIC
ASSOCIATE NEWS EDITOR

FierceBiotech ranked UCSD eighth in its list of the ten U.S. biomedical research institutions that receive the most funding from the National Institute of Health. The online newsletter used only NIH awards statistics to create its rankings, and the article emphasizes that the list is not meant to imply the quality of the institutions.

UCSD received \$362 million in funding from the NIH in 2013, down from the \$394.98 million that the

university received in 2012. However, UCSD received a total of 847 awards in 2013 versus 802 in 2012.

The online newsletter places Johns Hopkins as the first institution and UC San Francisco in second — the latter is the only other UC on the list.

FierceBiotech mentions UCSD's research into new drug targets for malaria as the product of NIH funding. UCSD also collaborated with the Ludwig Institute for Cancer Research to identify innovative treatments for Lou Gehrig's disease.

READERS CAN CONTACT
ALEKSANDRA KONSTANTINOVIC ALKONSTA@UCSD.EDU

WEEKEND

ARTS | FOOD & DRINK | MOVIES & TV | MUSIC | THINGS TO DO

A&E EDITOR // JACQUELINE KIM
ENTERTAINMENT@UCSDGUARDIAN.ORG
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PHOTO USED WITH PERMISSION FROM THE OLD GLOBE THEATRE

A TALE BEST FOR WINTER

The Old Globe Theatre brings the Bard’s comedy to life in a glittering, modern-day performance of love and jealousy.

BY JACQUELINE KIM A&E EDITOR

It might be a good thing that William Shakespeare can’t time travel and see some of the more recent adaptations of his beloved plays. He might bite his thumb at Baz Luhrmann for that opening gunfight scene in 1996’s “Romeo + Juliet” — that is, after the Bard figures out what a gas station is. And he may be skeptical whether “All the world’s a stage” includes 19th century Japan, as Kenneth Branagh seems to think it does in 2006’s “As You Like It.”

But if the world’s most celebrated playwright visited the Old Globe Theatre — a venue architecturally based on London’s Globe Theatre, where many of his works premiered — and saw Barry Edelstein’s rendition of “The Winter’s Tale,” our intrepid Elizabethan time traveller would be more than pleased, even with its modern setting and garb. Balboa Park’s latest offering is a must-see for Shakespeare enthusiasts of every hue on the purist spectrum.

Though not as revered as “Hamlet” or “Macbeth,” “Tale” is still an enchanting classic of envy, rediscovered love and the importance of family. The brash king of Sicily, Leontes (Billy Campbell, SyFy’s “Helix”), mistakenly assumes that his faithful wife Hermione (Natacha Roi) is having an affair with his childhood friend Polixenes, the king of Bohemia (Paul Michael Valley), after he observes how well the two get along. Jumping to conclusions, Leontes convinces himself that the pregnant Hermione bears Polixenes’s child, ultimately arresting his wife for adultery and sending the infant, Perdita, away to Bohemia after its birth. Hermione (whom, yes, is

the namesake of a certain J.K. Rowling character) dies soon after, leaving Leontes distraught and alone.

The first half of “Tale” is much like your standard Shakespeare play, though Leontes and Polixenes don well-cut suits and bow ties rather than doublets and jerkins. Scenes smoothly transition from one to the next with innovative lighting and sets that evoke the splendor of Leontes’s Sicilian palace. But the production, overall, sometimes feels more like a quirky indie comedy, with spurts of minimalism owing to the soundtrack played live onstage by one pianist. In one scene, Leontes delivers a fevered monologue — complete with minor keys and discordant tunes from the lone piano — in his young son’s playroom while he contemplates Hermione’s possible infidelity; as his attendants stand by, the Sicilian king distractedly plays with a jack-in-the-box, adding to the subtly eccentric yet playful tone.

Even the second half of the play, which takes place 16 years after Perdita’s abandonment, seems more like an indie remake of Rodgers and Hammerstein’s “Oklahoma!” than a prim Shakespearean adaptation: The setting switches to a whimsical Bohemian forest with a strong Midwestern flavor inhabited by a down-to-earth, excessively blithe cast, including Perdita (Maya Kazan, “Frances Ha”) and her adoptive family, a kindly old shepherd (Mark Nelson) and his offbeat son Clown (Brendan Spieth).

This kind of interpretation does not take away from the source material

See **WINTER**, page 8

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GUARDIAN GOES GLOBAL

The Guardian samples the world’s cuisine in San Diego. This week: Iran.



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BY AVI SALEM
STAFF WRITER

As an Iranian-American most accustomed to my grandmother’s excellent home cooking, I’m a tough critic when it comes to finding Persian food outside of my own home. When I moved to San Diego last fall, I began searching for the perfect, Iranian restaurant in a city virtually unknown to me. Being on a budget (and also a bit lazy), my search came to fruition upon discovering Soltan Banoo in University Heights.

Located on the most populated strip of Park Avenue, Soltan Banoo draws you into its even more charming interior and great food through its curb appeal — silky drapes flow over the entryway, inviting guests inside. Soltan Banoo is one of many tastefully, thematically decorated restaurants in University Heights — which is a great area for shopping and drinks. So popular, in fact, that it’s sometimes tricky to find parking close by.

Soltan Banoo has an outdoor seating area that’s covered and heated during the winter but opens up to the street in the warmer months

of the year, allowing customers to sit in the open windowsills to dine and enjoy passersby. Decorated with Persian rugs, ornate calligraphy drawings and various paintings in traditional, Iranian styles, Soltan Banoo leaves patrons feeling like they’re seated in a cozy living room.

Soltan Banoo calls its food “eclectic Persian cuisine,” and its food puts a modern spin on traditional dishes, combining basic elements of classic, Persian cuisine and reinventing them into new foods. The restaurant is known for its Ash Anar (\$5.95 per bowl), or pomegranate soup, a food not regularly found in Iran. Yet, it includes pomegranate, an essential item used in Persian cooking, along with barley and lentils, ingredients normally found in most Persian soups. The menu has a full range of kabobs, various types of rice, salads and wraps. The daily specials reflect authentic Persian food more accurately than the rest of the menu, which is a little too “Americanized” for my taste. (Wraps and items such as hummus and tabouli are not customarily served in traditional Persian restaurants.)

I decided to try the daily special, Abgusht (\$10.95), a meat stew



PHOTO COURTESY OF TAYLOR SANDERSON /GUARDIAN

slow cooked with lamb, chickpeas, potatoes and tomato. My friend ordered the vegan wrap (\$6.95) with babaganoush, veggies, avocado and rice inside, served with tabouli salad. While there were only a few customers in the restaurant while we were there, it took a long time for the food to arrive. My stew arrived in a large bowl with an entire lamb shank, half of a potato and plenty of broth and beans to go with it. It also came with a side of pita bread and salad-e-shirazi, a combination of tomatoes, cucumbers and onions

in oil and lemon juice. The stew was piping hot — one of the best I have had at a restaurant. The lamb was cooked to perfection; the meat was soft and tender and slid right off the bone. The broth was also good but spiced a little too much with dried lemon for my personal taste. The wrap was delicious as well, served in your choice of a large tortilla or lavash bread. Adding Persian-style rice with saffron in it was a nice touch, but the tabouli salad was dry and not flavorful.

Soltan Banoo’s food is worth

the drive if you’re looking for a contemporary and well-priced take on Persian cuisine. Try to make it over to Soltan Banoo during their lunch hours (11 a.m. to 3 p.m.) — the same items are served for lunch and dinner, but the lunch slashes prices by \$2 to \$3. The food here is authentic and delicious, but the slow service is less than enthralling, especially after you’ve working up an appetite looking for parking.

READERS CAN CONTACT
AVI SALEM AVSALEM@UCSD.EDU

“Delectable, comestible, unavoidable and unstoppable” is the tagline that the Meshuggah Shack has given itself, and it couldn’t be more accurate. The coffee shop — a tiny, spring-green kiosk set up on the quiet corner of Goldfinch Street and Fort Stockton Drive — is not easy to miss. It’s supported by four pillars covered in an eclectic arrangement of mosaics, and a copious amount of Virgin Mary and Jesus memorabilia draws you in.

Outward appearance aside, the Meshuggah Shack’s menu itself is something to be reckoned with. In addition to basic coffees and teas, the menu offers “Fancy-Schmancy Espresso Drinks,” “Iced Blended Yum” and customer favorites like “Mother’s Little Helper” (“Crack Head” Chai Latte, steamed milk and Ghirardelli Chocolate sauce) or “Jumpin’ Judas” (Coca Cola and two shots of espresso), which are the more experimental drinks on the menu. Some drinks on the menu are accompanied by unique descriptions — the “Cookies and Cream” is described humorously on the menu as “dreamy, possibly a lethal weapon.” Rather than an unwanted addition, the quirky drink names and unusual descriptions (don’t worry, they aren’t at all vague and devoid of ingredient descriptions) add to the charm of the place. The staff is extremely friendly, and the menu itself says that “advice is always free,” making it easier to be adventurous with your drink choice. And it doesn’t hurt that the drinks themselves are just plain good.

Meshuggah Shack is relatively affordable for the everyday college student, whether s/he is looking for a simply well-made Americano or an intriguing drink, like the Sriracha infused “Serpent’s Kiss.” All their “Noshes” (pastries), which are delivered daily from San Diego bakery-cafe Bread & Cie, cost \$3 or less, and most drinks average around \$4. Besides the wide rang-



Coffee
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WITH
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TAYLOR SANDERSON /GUARDIAN

ing menu, what makes this place different than a typical coffee shop is its setup. The collection of tiny tables that seat three people comfortably is outside, and it’s fairly limited — meaning the place isn’t the most conducive for studying. The flip side is that rather than isolating yourself to a cellphone and laptop in any other run-of-the-mill

coffee chain, the outdoor seating, corner location and welcoming environment means an authentic, local, neighborhood vibe and the opportunity to interact with people easily and freely with the extremely open layout at Meshuggah Shack.

READERS CAN CONTACT
MONICA MCGILL MAMCGILL@UCSD.EDU



PHOTO USED WITH PERMISSION FROM THE OLD GLOBE THEATRE

Shakespeare Production Shakes the Stage

► WINTER, from page 7

or detract from the play’s quality — if anything, a new dimension is added and improves upon what Shakespeare originally penned. Particularly in Bohemia, where shepherds and farmers freely frolic about like the fairies in “A Midsummer Night’s Dream,” the audience lives the peasant experience. In fact, there are several instances when characters seem to break the fourth wall: We become the jurors of Hermione’s trial or are asked to sing along to the Bohemians’ catchy musical numbers.

Of course, this was pulled off flawlessly in part because of the strength of the leads and supporting actors. Golden Globe nominee Campbell reveals a deeply flawed ruler in Leontes, yet one who is so charismatic that we understand why more likeable characters such as Hermione and Polixenes put up with him before he foolishly gives in to impulsive actions that drive the plot. But the standout performance of “Tale” comes in Angel Desai’s portrayal of Hermione’s best friend, Paulina. Here, we’re presented with one of Shakespeare’s strongest — and perhaps most overlooked — female characters. With her feistiness and cunning, Paulina outmaneuvers the whole Sicilian court, Leontes included. Put this woman in a room

with “The Taming of the Shrew”’s and “Much Ado About Nothing”’s outspoken heroines, and we’ll see Katherina Minola and Beatrice leave shaking and sobbing before Paulina is finished ranting.

Characters like Paulina make us realize just how progressive and modern Shakespeare was to craft such a powerful woman at a time that still saw females as inferior. It then becomes understandable why Shakespeareans love to marry his verses in iambic pentameter — replete with archaic words — to a modern setting. The Bard would never understand our world of hashtags and chat abbreviations, just as we struggle to get what he really meant by “slings and arrows of outrageous fortune.” But plays like Edelstein’s “The Winter’s Tale” remind us that that’s okay — we just have to open our minds up again to the original, and we can do so with ease. Toward the end of the play, the wily Autolycus (Paul Kandel) says, “Age, thou hast lost thy labor” — and that couldn’t be more applicable to Shakespeare’s plays. The Bard will never get old, especially with adaptations like Edelstein’s that honor the past and still manage to appeal to the present.

READERS CAN CONTACT
JACQUELINE KIM JK002@UCSD.EDU

A Tale Best For Winter

Written by: Jacqueline Kim



The Old Globe Theatre brings the Bard's comedy to life in a glittering, modern-day performance of love and jealousy

It might be a good thing that William Shakespeare can't time travel and see some of the more recent adaptations of his beloved plays. He might bite his thumb at Baz Luhrmann for that opening gunfight scene in 1996's "Romeo + Juliet" — that is, after the Bard figures out what a gas station is. And he may be skeptical whether "All the world's a stage" includes 19th century Japan, as Kenneth Branagh seems to think it does in 2006's "As You Like It."

But if the world's most celebrated playwright visited the Old Globe Theatre — a venue architecturally based on London's Globe Theatre, where many of his works premiered — and saw Barry Edelstein's rendition of "The Winter's Tale," our intrepid Elizabethan time traveller would be more than pleased, even with its modern setting and garb. Balboa Park's latest offering is a must-see for Shakespeare enthusiasts of every hue on the purist spectrum.

Though not as revered as "Hamlet" or "Macbeth," "Tale" is still an enchanting classic of envy, rediscovered love and the importance of family. The brash king of Sicily, Leontes (Billy Campbell, SyFy's "Helix"), mistakenly assumes that his faithful wife Hermione (Natacha Roi) is having an affair with his childhood friend Polixenes, the king of Bohemia (Paul Michael Valley), after he observes how well the two get along. Jumping to conclusions, Leontes convinces himself that the pregnant Hermione bears Polixenes's child, ultimately arresting his wife for adultery and sending the infant, Perdita, away to Bohemia after its birth. Hermione (whom, yes, is the namesake of a

certain J.K. Rowling character) dies soon after, leaving Leontes distraught and alone.

The first half of “Tale” is much like your standard Shakespeare play, though Leontes and Polixenes don well-cut suits and bow ties rather than doublets and jerkins. Scenes smoothly transition from one to the next with innovative lighting and sets that evoke the splendor of Leontes’s Sicilian palace. But the production, overall, sometimes feels more like a quirky indie comedy, with spurts of minimalism owing to the soundtrack played live onstage by one pianist. In one scene, Leontes delivers a fevered monologue — complete with minor keys and discordant tunes from the lone piano — in his young son’s playroom while he contemplates Hermione’s possible infidelity; as his attendants stand by, the Sicilian king distractedly plays with a jack-in-the-box, adding to the subtly eccentric yet playful tone.

Even the second half of the play, which takes place 16 years after Perdita’s abandonment, seems more like an indie remake of Rodgers and Hammerstein’s “Oklahoma!” than a prim Shakespearean adaptation: The setting switches to a whimsical Bohemian forest with a strong Midwestern flavor inhabited by a down-to-earth, excessively blithe cast, including Perdita (Maya Kazan, “Frances Ha”) and her adoptive family, a kindly old shepherd (Mark Nelson) and his offbeat son Clown (Brendan Spieth).

This kind of interpretation does not take away from the source material or detract from the play’s quality — if anything, a new dimension is added and improves upon what Shakespeare originally penned. Particularly in Bohemia, where shepherds and farmers freely frolic about like the fairies in “A Midsummer Night’s Dream,” the audience lives the peasant experience. In fact, there are several instances when characters seem to break the fourth wall: We become the jurors of Hermione’s trial or are asked to sing along to the Bohemians’ catchy musical numbers.

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Revisiting a surreal ‘problem play’

DAVID DIXON
ENTERTAINMENT EDITOR

The following is a review of a new production of William Shakespeare’s “The Winter’s Tale” at The Old Globe Theatre, not the critically panned Colin Farrell movie, “Winter’s Tale.”

This particular version is set in a more modern world where basketballs, Legos and tape recordings all exist. In the kingdom of Sicilia, King Leontes (Billy Campbell) appears to have a happy life with his wife, Hermione (Natacha Roi) and intelligent son, Mamillius (Jordi Bertran). However, he soon becomes paranoid after his royal friend, Polixenes (Paul Michael Valley) the king of Bohemia, comes to visit. Leontes begins to believe his pal is having an affair with his wife, which leads to him gradually growing more dangerously insane.

From the sound of the dark premise, it would seem the three-hour interpretation is a classic Shakespeare tragedy. This turns out to not be the case, because the end of Act I and the majority of Act II abruptly deviate into an upbeat comedy with romance, goofy characters and even a couple of musical numbers. Because of the jarring shift of tone, the epic is labeled as




King Leontes (Billy Campbell, center) transforms from a likeable king to an insane ruler in Shakespeare’s “The Winter’s Tale.” COURTESY OF JIM COX


one of the Bard’s “problem plays.” Acclaimed artistic director for The Globe Barry Edelstein directed the tragic-comedy in 2003, produced by the Classic Stage Company Off-Broadway. Given the fact that he is a renowned expert on Shakespeare, many in San Diego have been anxiously waiting for this work to open. Edelstein knows the material very well and embraces the oddness of the text. However, since the plot is extremely complicated and requires people to suspend their disbelief on many different




occasions, the appreciative audience may be limited. Additionally, patrons might feel distant to the action onstage, for the activity rarely slows down after some early scenes of exposition. Regardless, there is much to admire, from Edelstein’s use of visually-striking sequences to the ensemble, which includes standout work from Campbell, Roi and especially Paul Kandel as a singing and dancing conman, Autolycus. Without his devilish comic timing, Act II would not be quite as enjoyable.

On piano, Music Director Taylor Peckham plays Michael Torke’s score, which was created for the 2003 rendition. Peckham shows his versatility as a piano player who can play music that is both suspenseful and jovial. Though “The Winter’s Tale” will probably not be adored by a Shakespeare novice, those familiar with the text will find plenty to delight in. I, for one, will now be counting down the days until Edelstein’s take on “Othello” opens at the Summer Shakespeare Festival.



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Also read: [A few 'Crumbs' satisfy audiences](#)

Photo courtesy of Jim Cox

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ARTS & CULTURE

EDITOR
Khea Pollard
arts@usdvista.com

ASSISTANT EDITOR
Anastasia Macdonald
arts2@usdvista.com



The Old Globe gives the classic words of William Shakespeare a modern twist with their latest rendition of *The Winter's Tale*.

Photos Courtesy of Jim Cox

The modern-day *Winter's Tale* takes the Old Globe stage

By Jessica Atkin & Olivia Lougee
CONTRIBUTORS

William Shakespeare's "*The Winter's Tale*" is brought to life at The Old Globe by director Billy Edelstein. This modern interpretation of the legend's tale brings up romance, comedy and dramatic power through powerful acting. A mixture of a well-seasoned cast along with fresh faces brought an overall powerful vibe to the show.

Billy Campbell stars as King Leontes of Sicilia. He and queen Hermione, played by Natacha Roi, have a young son Mamillius, Jordi Bertran, and Hermione is soon expecting another child.

King Leontes' good friend, King Polixenes of Bohemia is visiting and Leontes insists he extend his visit. Polixenes refuses until Hermione asks him to stay. Leontes is wildly suspicious that the reason he is staying is because he is having an affair with his wife and he becomes convinced that the unborn child is not his but Polixenes'. This accusation is the starting point for the shocking and hilarious events that take place throughout the play.

The transition from the first three acts of the play to the final acts is quick and drastically changes in mood and setting. While the first half contains serious circumstances and a whirlwind of emotion, the second quickly changes to a happier time filled with celebration and good humor. Due to the quick and drastic transition, both parts of the play felt too distant from one another, making it seem like two completely different plays.

Cast members entered the stage with pendulum clocks in hand. In a solemn tone they spoke about time as the synchronized ticking of the pendulums accompanied their chanting.

The fourth and fifth acts are originally intended to be about a shepherd to highlight the difference between the aristocracy and the lower class, yet this scene was recreated with a hillbilly modern twist. They included a sheep-shearing to stick with the original script yet the whole setting, music, dialogue and costuming was mirror to a hillbilly picnic. Jokes and references to hustler magazine, flatulence and Broadway's *Cats* abruptly changed the tragic events from the first three acts.

Costuming was another element

that aided in modernizing the story. The men in acts one and two were dressed in business suits, and the ladies were dressed in a modern style of tea-length dresses. Another bold modern costume was the orange jump suit Hermione wore when she was imprisoned for her alleged crimes.

The emotions displayed by each character were especially striking, giving the play a spark that drew responses from the audience. The anger Leontes displays throughout the first three acts of the play after accusing Hermione of having an affair with Polixenes is shocking and real. His anger and portrayal of extreme passion becomes clear when his voice gradually becomes louder, booming throughout the theatre, making audience members feel as if they too are being accused.

Angel Desai, who plays Hermione's fierce friend Paulina, gave a strong performance as Hermione's advocate. The audience was particularly engaged throughout the second part of the play. A song led by the vagabond, and conman extraordinaire, Autolycus, played by Paul Kandel, encouraged the audience to sing back in reprise. Kandel's energy and projection, along with the chorus, inspired audience interaction and enjoyment.

The set was simple and elegant, and gave life to the stage as it changed for each scene. The set played it's part in keeping the audience focused on the dialogue of the play. When Antigonus left Perdita on the coast of Bohemia and bears surrounded him, flashing light bulbs tumbled down from the ceiling representing lightning and the fear portrayed by Antigonus. He was seen desperately trying to get away from the claws of hungry bears. Flashes of lights exposed the claws and thundering roars echoed. When the old shepherd finds Perdita, the lights left over from the previous scene represented stars in the night sky.

The props could not only be used for multiple scenes, but could also be interpreted metaphorically depending on the circumstances of each act. The harsh of the winter is easily contrasted by all the blooming flowers of the spring scenes when the love between Perdita and Florizel.

The modern twist on the classic is incorporated within the set design, costuming and humor while remaining true to Shakespeare's original dialogue and storyline.

"*The Winter's Tale*" plays at the Old Globe Theatre in Balboa Park through March 16.



Photo Courtesy of Jim Cox
Billy Campbell as King Leontes



Paul Kandel as Autolycus (right) and the cast

Photo Courtesy of Jim Cox

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The modern-day Winter's Tale takes the Old Globe stage

February 19, 2014 by [theusdvista](#)

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By Jessica Atkin & Olivia Lougee

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FEATURES

Campbell to lead cast of 'Tale' at Globe

Screen and stage actor joins artistic chief Edelstein's Shakespeare staging

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 9:01 a.m. Jan. 17, 2014



Billy Campbell (right) will star with Paul Michael Valley and Natacha Roi in the Old Globe Theatre's "The Winter's Tale." — *Jim Cox*

The Old Globe is getting a onetime Golden Globe nominee as the star of its upcoming production of Shakespeare's "The Winter's Tale."

The theater is announcing today that Billy Campbell will play the lead role of Leontes in the production, the first indoor Shakespeare staging at the Globe in more than a decade.

It's also the first Globe directing project for artistic chief Barry Edelstein, who previously directed "A Winter's Tale" a decade ago when he was artistic leader of New York's Classic Stage Co.

Campbell might be best-known for his role on TV's "Once and Again," the show for which he earned a Golden Globe nomination in 2000. His credits also include TV's "Dynasty" and the lead role in the film "The Rocketeer"; he currently stars on the SyFy Channel program "Helix."

Campbell previously appeared at the Old Globe in two other Shakespeare works: a 1997 production of "The Comedy of Errors," and a 2003 staging of "Much Ado About Nothing." His stage credits include numerous other Shakespeare productions in New York and regionally.

Joining Campbell in the cast are Erin Elizabeth Adams (Dorcas), Jordi Bertran (Mamillius), Meaghan Boeing (Emilia), Lindsay Brill (Mopsa), Angel Desai (Paulina), Jamal Douglas (Mariner), Kushtrim Hoxha (Cleomenes), Paul Kandel (Autolycus, Archidamus), Maya Kazan (Perdita), A.Z. Kelsey (Florizel), Mark Nelson (Antigonus, Old Shepherd), Natacha Roi (Hermione), Robbie Simpson (Dion), Brendan Spieth (Clown), Paul Michael Valley (Polixenes), Cornell Womack (Camillo), Patrick Zeller (Jailer), and Nadia Guevara and Albert Park (ensemble).

Desai was seen over the summer as a star of the Globe's production of "Double Indemnity."

The accomplished classical composer Michael Torke, who scored Edelstein's previous production of "A Winter's Tale," has written new music for this staging.

"The Winter's Tale" begins performances Feb. 8. Details: (619) 234-5623 or theoldglobe.org.

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Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: February 09, 2014
Page Number: E1,E7
Circulation: 408,825
Size: 211 sq inch
Value: \$32,771.49



'winter's' wonders

GLOBE'S ARTISTIC DIRECTOR IS
ENCHANTED BY ONE OF SHAKESPEARE'S
MOST CHALLENGING WORKS

The Old Globe Theatre's artistic director, Barry Edelstein (center), works with actors during a rehearsal for "The Winter's Tale." K.C. ALFRED • U-T



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JAMES HEBERT • U-T

It's a stage direction for the ages: "Exit, pursued by a bear." ■ But when it comes to "The Winter's Tale" — the Shakespeare play that contains those famous instructions — it seems Barry Edelstein is the one seeking the beast. □ The Old Globe Theatre's artistic director did that quite literally the last time he directed the piece, when he was leading off-Broadway's Classic Stage Co. in 2003. □ Edelstein found himself preoccupied by how to stage the "Winter's Tale" scene in which a bear chases the character Antigonus offstage. □ "So I would get up early in the morning and just go for hikes in the mountains outside Williamstown (Mass., where he was working on another project), hoping I would run into a bear," Edelstein recalls. "So that I might get an idea of how to do it." □ He never did encounter one. But he's still chasing "The Winter's Tale," a play whose degrees of dramatic difficulty Edelstein likens to a series of Olympic events, and yet whose storytelling is "so gorgeous" that he can't resist returning to it. ■ That's what he's doing now at the Globe: Directing a fresh production with an all-new cast (led by the stage and screen star and Globe returnee Billy Campbell), while retaining composer Michael Torke's original score, the contemporary setting and other elements.

SEE 'WINTER'S TALE' • E7

'The Winter's Tale'

When: In previews. Opens Thursday, 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through March 16.

Where: Old Globe Theatre, Balboa Park **Tickets:** About \$29-\$99 **Phone:** (619) 234-5623 **Online:** theoldglobe.org

Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: February 09, 2014
Page Number: E1,E7
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Size: 211 sq inch
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Page 3 of 5

‘WINTER’S TALE’ • Bard’s problematic work not easy to categorize

FROM E1

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Asked if he feels any extra pressure over those facts, the former Rhodes scholar and nationally prominent Shakespearean is characteristically candid.

“Sure, yeah, I do,” he says. “I mean, it has to be good. A lot of people are going to be looking at it going, ‘Who is this guy?’”

“I try not to think about it because I don’t want to get paralyzed by the sense of expectations on it. But, yeah.”

At the same time, Edelstein draws confidence from how the production is shaping up to be “extremely sumptuous visually, which is what the Globe does in an unparalleled way.”

“So I actually think it’s as much a showcase of the producing capabilities of this theater as it is a chance for me to make my debut. And that’s what’s so wonderful — I’m so enjoying the things this theater is capable of doing.”

Finding the wonder

“The Winter’s Tale” is a famously problematic play — a late-career Bard work that doesn’t fit easily into a single category of comedy or tragedy or romance.

Its central figure, Leontes (Campbell), king of Sicilia, falls prey to an

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almost crazily misguided rage at the top of the play. He accuses his wife, Hermione (played by Broadway and television's Natacha Roi), of consorting with his good friend Polixenes (the New York stage veteran Paul Michael Valley), king of Bohemia.

Leontes' jealousy sets in motion a cascade of tragedies that costs him his entire family. Yet somehow the play also expands to take in comic, romantic and even fantastical elements; most famously, a statue appears to come to life at the story's climax.

Over the course of his career, Edelstein — who was head of the Shakespeare Initiative at New York's renowned Public Theater before joining the Globe — has had a chance to work on most of the Bard's plays as director or producer. (Many of his productions have featured prominent actors, including Gwyneth Paltrow, Uma Thurman, the late Philip Seymour Hoffman, and David Strathairn, who played Leontes at Classic Stage Co.)

What brings Edelstein back to "The Winter's Tale" is partly its complexity, partly a general feeling that he's not finished with the play yet. But much of it boils down to one word: wonder.

Edelstein notes that "The Winter's Tale" is arguably several plays in one, because "you get this first act that is tragic in its shape. And all of a sudden, on a dime, it's springtime and you're out doing a musical comedy in the countryside.

"And then there's a



If you listen carefully, the last half-hour of the play has the word 'wonder' in it over a dozen times. And you understand, 'Oh, that's what this is about.'"

Barry Edelstein

third part where those two things overlap. That's where the real emotional impact of the play takes place. And that all revolves around this idea of wonder.

"If you listen carefully, the last half-hour of the play has the word 'wonder' in it over a dozen times. And you understand, 'Oh, that's what this is about.' The human capacity to experience awe in front of inexplicable events.

"And the connection that Shakespeare makes, in a line that I think is the greatest in his entire canon, is: 'It is required that you do awake your faith.' That miracles can happen if you believe."

Sailing onto the stage

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Campbell, whose turn as Leontes will be his first Globe role since 2003's "Much Ado About Nothing," agrees that a sense of wonder is at the play's center.

But Leontes' problem is "he's experiencing the perverse side of wonder, called 'not knowing' and jealousy and all that," Campbell argues.

The actor, best known for his roles in such TV shows as "Once and Again" and "Dynasty" as well as the film "The Rocketeer," acknowledges that getting into the mindset of the seemingly rash Leontes took some doing, at least initially.

But "the thing that excites me about it is that he is so not me," Campbell says. "I am about the least jealous person in the world.

"And Barry, he could be enthusiastic for the Yellow Pages and that would be my new favorite book. He's just infectious with his enthusiasm for Shakespeare.

"And that has reawakened (my enthusiasm.) I haven't thought that much about Shakespeare in the past 10 years. And this is quickly becoming one of my favorites."

It's not just Shakespeare that Campbell has strayed from lately; it's also dry land. The actor has become a dedicated mariner, spending two yearlong, round-the-world stints as a deckhand and rigger aboard a Norwegian ship called the Picton Castle. He also recently had his own vessel custom-built at a boatyard in Nova Scotia.

Though it's only coincidence that a ship (or, more to the point, a shipwreck)

figures into "The Winter's Tale," Campbell waxes eloquently on the connections between life at sea and life onstage.

"To me they're very, very much the same experience," he says. "I've realized in my life that a lot of the experiences I have sought out have given me the sort of family experience that I always wished I'd had. God bless my family, and I love 'em, but they weren't always the best experiences.

"So theater is like a family. And sailing is very much the same way — especially sailing on a big ship. It's a communal effort — everyone's working toward the same goal, as in theater.

"The wind in the sails is tantamount to the breath of the audience. The energy of the audience is essentially the wind in the

sails of a theatrical production. And if you trim the sails the right way, you go on this journey with the audience to another place, a far shore."

Edelstein, of course, is captain on this particular voyage, and it already has taken him to places he wouldn't have imagined the last time, when his take on the play was heavily shaded by the events of 9/11.

"It's amazing to me how many new things are revealing themselves, 10 years later," the director says. "That's the thing about Shakespeare, is that there's always more there. There's always another level of depth.

"And he reveals them to you at the right moment in your life to see them."

Chasing wonders of 'Winter's Tale' again

Artistic chief Edelstein makes Globe directing debut with a Bard play that's close to his heart

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 10:07 a.m. Feb. 7, 2014



The Old Globe Theatre's Barry Edelstein directs a scene during a rehearsal of "The Winter's Tale." Edelstein last directed the Shakespeare play a decade ago in New York. — *K.C. Alfred*

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#EDELSTEIN

Inside the mind of The Old Globe Artistic Director

Barry Edelstein

DAVID DIXON
ENTERTAINMENT EDITOR

In the fall of 2012, Barry Edelstein was named the artistic director of Balboa Park's acclaimed theatre, The Old Globe. The first show he is directing at this venue is William Shakespeare's "The Winter's Tale," an offbeat work that starts out as a bleak tragedy before abruptly turning into a lighthearted comedy. Since the switch of tone is so abrupt, it's considered to be one of The Bard's "problem plays."

The Aztec: What inspired you to choose "The Winter's Tale" for your debut at The Old Globe?

Barry Edelstein: There's a lot to it. First of all, it's always been my favorite Shakespeare play. I thought it would be a good idea to lead with something that I love a lot. Second, I really wanted to deepen The Old Globe's commitment to Shakespeare, and it had been around 13 years since The Globe did Shakespeare indoors. I thought that was something I should look at after such a long period of time. Finally, I thought my first show should be a play that I know really well. I did a production of "The Winter's Tale" in 2003 at Classic Stage Company that was very successful.

TA: Which of the two acts is harder to direct, the dark first act or the funny second act?

BE: The degree of difficulty in the play is huge. The show continues to present extremely challenging directorial problems. Both plots of the play present massive challenges, and they are fun to reckon with. A great thing about Shakespeare is he requires your every resource: imaginative resource, emotional resource, psychological resource and monetary resource. A big theater is required to realize all of those components.

TA: What is your favorite Shakespeare monologue?

BE: There are so many to choose from. I am touched and moved by a bunch of different ones at a bunch of different times. "All the world's a stage" from "As You Like It" is an amazing and beautiful speech. The mad speeches King Lear gives at Dover and its cliffs from the drama of the same name are extraordinary and moving. Othello describing how Desdemona fell in love with him in "Othello" is just as profound as anything that The Bard ever wrote.

There are also random monologues that I think also make an impact. Hamlet telling Horatio being resigned to his fate

in "Hamlet," or Touchstone talking about how "if" is the greatest word in the English language at the end of "As You Like it." The list goes on.

TA: What advice do you have for San Diego State students in the arts and those studying Shakespeare in class?

BE: One of the wonderful things that all art has is empathy. What art allows us to do is enter the subjective experiences of other people. Art allows us to enter into the experience of another by showing it to us. Theater shows us people in situations and allows us to identify with them and imagine ourselves in their place.

For students in the arts, I would suggest that they keep their eye on the basic power of art, which is to allow people to imagine other people's situations. For

students not in the arts, I would suggest they avail themselves during their time at SDSU of the opportunities in San Diego to make contact with art. Art is so enriching and powerful in its attribution of value to the human experience.



COURTESY OF JOSEPH MORAN

#HOSPITALITY

Behind the creative jams of a quirky band

RYO MIYAUCHI
SENIOR STAFF WRITER

New York indie rock band Hospitality is a trio consisting of Amber Papini, Brian Betancourt and Nathan Michel. Following its fun and playful self-titled debut, the band recently released its sophomore album, "Trouble." In the record, Hospitality takes its music one step further into a more diverse sound. Songs smoothly swerve from one place to the next, keeping the band's curious spirit alive. On Feb. 14, Hospitality will bring its exciting music to San Diego when the band performs at Soda Bar. The Aztec had the opportunity to ask bassist Brian Betancourt some questions about the new album and performing on stage.

The Aztec: How long did it take to make your band's new album, "Trouble"?

Brian Betancourt: We started working out the songs in the spring, and recorded and mixed for about a month in the summer.

TA: The album feels collaborative and spontaneous.

What was the writing process like?

BB: Usually, Amber would bring a song in and the three of us would flesh them out together. Some songs were intentionally left open-ended in areas to encourage improvisation.

TA: I love it when the songs take an instrumental detour. How did those come about? Were they difficult to write in?

BB: Nathan is classically trained and loves to work on long instrumental parts—he arranged the middle section of "Sunship," for example. Plus we were listening to Led Zeppelin and King Crimson at the time, so maybe that's part of it as well.

TA: I hear more synthesizers in "Trouble." Was that something you wanted to try more of?

BB: There were synths and organs on the first record, but electronic sounds do seem to have more of a spotlight this time around. A few songs weren't clicking with the standard rock trio arrangement, so we paired them down to more minimal electronic structures. Nathan also has a lot of experience with making electronic music on his own, so



COURTESY OF WILL MEBANE

we always have that in our back pocket. I simplified and translated my bass parts to synth for songs like "Inauguration" and "Rockets and Jets," which ultimately turned into a band/electronic hybrid.

TA: Does the band have the same lineup of members for this tour? Do you have other people coming in to play other instruments?

BB: We will have the same lineup, which again will include Mr. David Christian. This time, though, we'll all be

switching instruments throughout the set.

TA: Some of the songs sound like they can be stretched longer if given the opportunity. Do you guys extend your songs when performing live?

BB: We're striving to keep certain parts elastic enough to extend and improvise, but only when it feels right. That in-the-moment spontaneity is one of my favorite things about an engaging live show, so hopefully we can pull it off.

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The Daily Aztec: Can you tell readers a little bit about the road you followed that led to you becoming the artistic director of The Old Globe?

Barry Edelstein: I grew up in a town in northern New Jersey that had a really sophisticated theater program in the public schools. I was very fortunate to grow up in a time before budget cuts decimated arts programs in schools. My introduction to the world of theater came in junior high and high school. I did an enormous amount of theater stuff, and I got the bug then at a relatively young age. Afterwards I went to college and continued to act. During my time in college, I found that I wasn't enjoying acting as much as thinking about the whole play and how the story got put up on the stage. Teachers said that I was thinking more like a director and not an actor, and suggested I should think about that. I started directing when I was in college and had the good fortune of getting a scholarship to go to England for graduate school and spent three years working on Shakespeare with some of the best Shakespeareans in the world who were coming through Oxford, where I was studying. By the time I finished my student life, I had made the discovery that what I wanted to do was work in Shakespeare professionally in the American theatre.

I came back to New York and got a job working for a famous producer named Joseph Papp at The Public Theatre in New York. That's the place that runs Shakespeare in the Park. I spent a number of years working on professional Shakespeare productions at The Public in New York. That led to freelance gigs around the country, and I became the artistic director of an Off-Broadway theatre in New York called Classic Stage Company from 1998-2003. I then went back to freelancing for a little while, and when my daughter was born I ended up working at the Public Theatre again and was in charge of all the Shakespeare work, including Shakespeare in the Park. That led to the recruiter that The Globe had hired asking if I was interested in being artistic director. I immediately wanted to because I felt it would be one of the great jobs in the American theater. I threw my hat in the ring for The Globe job, and to my delight, got it.

TDA: What inspired you to choose "The Winter's Tale" for your debut at The Old Globe?

BE: There's a lot to it. First of all, it's always been my favorite Shakespeare play. I thought it would be a good idea to lead with something that I love a lot. Second, I really wanted to deepen The Old Globe's commitment to Shakespeare, and it had been around 13 years since The Globe did Shakespeare indoors. I thought that was something I should look at after such a long period of time. Finally, I thought my first show should be a play that I know really well. I did a production of "The Winter's Tale" in 2003 at Classic Stage Company that was very successful.

TDA: When it comes to Shakespeare, do you prefer directing tragedies or comedies?

BE: I like both. I have a very not-so-secret life ambition to direct every Shakespeare play. I'm about halfway through and I find both genres stimulating and rewarding in different ways.

TDA: Which of the two acts is harder to direct? The dark first act or the funny second act?

BE: The degree of difficulty in the play is huge. The show continues to present extremely challenging directorial problems. Both plots of the play present massive challenges, and they are fun to reckon with. A great thing about Shakespeare is he requires your every resource: imaginative resource, emotional resource, psychological resource and monetary resource. A big theater is required to realize all of those components.

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There are also random monologues that I think also make an impact. Hamlet telling Horatio being resigned to his fate in "Hamlet," or Touchstone talking about how "if" is the greatest word in the English language at the end of "As You Like it." The list goes on.

TDA: You were a Rhodes Scholar studying English renaissance drama. Since people typically win scholarships for pursuing careers in medicine, scientific research law and public service, how were you able to convince others that your studies represented commitment to others and to the greater good?

BE: The guidelines of the scholarship don't specify the fields that scholars should study. They are all about the character of the individual and the mandate that some contribution to the greater good be the result of a life experience a person would have. The clear expectation is that the huge, extraordinary and life-changing gift of these years at Oxford will result in the scholar coming back home from England and making a contribution to the society in which he or she lives. I try to rise to the mandate of the scholarship and say I'm going to give back in the form of leadership and in the form of the art I make.

TDA: What advice do you have for San Diego State students in the arts and those studying Shakespeare in class?

BE: One of the wonderful things that all art has is empathy. What art allows us to do is enter the subjective experiences of other people. Art allows us to enter into the experience of another by showing it to us. Theater shows us people in situations and allows us to identify with them and imagine ourselves in their place.

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Client Name: The Old Globe
Publication Name: Rancho Santa Fe Review
Publication Date: January 30, 2014
Page Number: A4
Circulation: 6,253
Size: 28 sq inch
Value: \$453.58



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RSF actor Jordi Bertran a cast member in The Old Globe's upcoming production of Shakespeare's 'The Winter's Tale'

RSF resident Jordi Bertran, 12, will appear as Mamillius in William Shakespeare's romance "The Winter's Tale," scheduled to run Feb. 8-March 16 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Jordi is the only child in the cast of "The Winter's Tale."

Artistic Director Barry Edelstein makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in more than a decade.

Jordi, a seventh grader at The Rhoades School in Encinitas, previously appeared at the Globe in Dr. Seuss' *How the Grinch Stole Christmas!* Jordi recently played Gavroche in the California Youth Conservatory production of *Les Misérables*, winner of the 2013 Bravo San Diego Award for Best Musical.

Jordi's other theater credits include *Young Shrek* and *Peter Pan* in *Shrek The Musical* (California Youth Conservatory), *Jojo* in *Seussical* and *Zebulun* in *Joseph*



Jordi Bertran.

Photo courtesy of The Old Globe

and the *Amazing Technicolor Dreamcoat* (Broadway Bound Youth Theatre), and *Troy* in Disney's *High School Musical Jr.* and *Doo-dy* in *Grease* (Kids Theatre Network). He plays the lead role in Cinequest's inspirational short film *Birdboy*, which premieres at the 24th annual Cinequest Film Festival in March 2014.

Jordi is a competitive-level-six gymnast, is fluent in English and Spanish, and has played the piano since he was 4. When he is not on stage performing, he enjoys cooking, reading, and writing short stories.

Acclaimed stage and screen actor Billy Campbell

returns to the Globe following performances in the celebrated productions of *Much Ado About Nothing* (2003) and *The Comedy of Errors* (1997). Campbell currently stars as Dr. Alan Farragut on the new Syfy Channel drama "Helix." He is perhaps best known for his lead role on the series "Once and Again," for which he received a Golden Globe Award nomination, and the cult favorite film *The Rocketeer*.

His other theatre credits include *Fortinbras* (Ovation Award) and *Roundabout Theatre Company's Hamlet*, and his television and film credits include *The Killing*, *The 4400*, *Crime Story*, *Dynasty*, *Gettysburg*, *Enough*, and *Dracula*.

Preview performances run Feb. 8 – Feb. 12. Opening night is Thursday, Feb. 13, at 8 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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Rancho Santa Fe actor to perform in Old Globe's 'The Winter's Tale'



Jordi Bertran. Photo courtesy of The Old Globe

Rancho Santa Fe resident Jordi Bertran, 12, will appear as Mamillius in William Shakespeare's romance "The Winter's Tale," scheduled to run Feb. 8-March 16 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Jordi is the only child in the cast of "The Winter's Tale."

Artistic Director Barry Edelstein makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in more than a decade.

Jordi, a seventh grader at The Rhoades School in Encinitas, previously appeared at the Globe in Dr. Seuss' *How the Grinch Stole Christmas!* Jordi recently played Gavroche in the California Youth Conservatory production of *Les Misérables*, winner of the 2013 Bravo San Diego Award for Best Musical.

Jordi's other theater credits include *Young Shrek* and *Peter Pan* in *Shrek The Musical* (California Youth Conservatory), *Jojo* in *Seussical* and *Zebulun* in *Joseph and the Amazing Technicolor Dreamcoat* (Broadway Bound Youth Theatre), and *Troy* in Disney's *High School Musical Jr.* and *Doody* in *Grease* (Kids Theatre Network). He plays the lead role in Cinequest's inspirational short film *Birdboy*, which premieres at the 24th annual Cinequest Film Festival in March 2014.

Jordi is a competitive-level-six gymnast, is fluent in English and Spanish, and has played the piano since he was 4. When he is not on stage performing, he enjoys cooking, reading, and writing short stories.

Acclaimed stage and screen actor Billy Campbell returns to the Globe following performances in the celebrated productions of *Much Ado About Nothing* (2003) and *The Comedy of Errors* (1997). Campbell currently stars as Dr. Alan Farragut on the new SyFy Channel drama "Helix." He is perhaps best known for his lead role on the series "Once and Again," for which he received a Golden Globe Award nomination, and the cult favorite film *The Rocketeer*.

His other theatre credits include *Fortinbras* (Ovation Award) and Roundabout Theatre Company's *Hamlet*, and his television and film credits include *The Killing*, *The 4400*, *Crime Story*, *Dynasty*, *Gettysburg*, *Enough*, and *Dracula*.

Preview performances run Feb. 8 – Feb. 12. Opening night is Thursday, Feb. 13, at 8 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Old Globe's Barry Edelstein is thinking big about the Bard

Backstage: Artistic director Barry Edelstein hopes to reshape the Old Globe's Summer Shakespeare Festival into a national center for the best in American Shakespeare. And he has the bona fides to do it.



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By Charles McNulty, Los Angeles Times Theater Critic

February 14, 2014 | 3:00 p.m.

SAN DIEGO — A fascinating experiment is underway at San Diego's flagship theater, the Old Globe. Now under the leadership of Barry Edelstein, the theater is seeking a return to the form of its Tony-winning heyday under Jack O'Brien.

Can the Globe's outdoor Summer Shakespeare Festival be reshaped into a national center for the very best in American Shakespeare?

That might seem like an overreaching quest, but in appointing Edelstein artistic director, the board of directors has chosen a bona fide Shakespeare expert to lead the charge. Edelstein, making his Globe directing debut with "The Winter's Tale," the first indoor Shakespeare offering produced at the theater in more than a decade, isn't timid about thinking big about the Bard.

Few outside Britain can match his credentials. A Rhodes scholar with a master's degree in English



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Barry Edelstein, artistic director of the Old Globe. (Bethany Mollenkof / Los Angeles Times / February 2, 2014)



Renaissance drama from Oxford, Edelstein wrote "Thinking Shakespeare," a useful guide to acting Shakespeare that was the fruit of his years of teaching at the Juilliard School.

PHOTOS: Arts and culture in pictures by The Times

In his role as director of the Shakespeare Initiative at New York's Public Theater, he helped usher in a vibrant new era of Shakespeare in the Park that included Dan Sullivan's much-heralded 2010 revival of "The Merchant of Venice" with Al Pacino.

"Barry is a marvel, someone who combines a scholar's precision with a showman's sense of delight," said the Public Theater's artistic director, Oskar Eustis. "He made a huge impact in his years at the Public, and I think he's perfect for the Old Globe. I expect great things."

Edelstein, who led New York's Classic Stage Company from 1998 to 2003, has amassed a glittering array of Shakespeare directing credits, including "Julius Caesar" with Jeffrey Wright, "The Winter's Tale" with David Strathairn, "As You Like It" with Gwyneth Paltrow and "Richard III" with John Turturro.

Pairing well-known actors with classical roles seems to come naturally to Edelstein, whose production of "The Winter's



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Tale" stars Billy Campbell, best known for his TV work ("Helix," "The Killing," "Once and Again") but no stranger to the boards (having served two tours of duty in previous Globe Shakespeare productions).

PHOTOS: Hollywood stars on stage

I sat down with Edelstein in his office after observing the tail end of a day's rehearsal, in which some blocking was hammered out, a few acting notes were given and the accompanying piano playing of Michael Torke's original score was tailored to the stage action.

Wearing a black sports jacket, white shirt and jeans, Edelstein, who relocated to San Diego from New York with his wife and two children in 2012, exudes a bespectacled urbanity, part humanities professor, part theater director. With breathless ease, his conversation toggles between textual matters and more pragmatic staging concerns.

The adrenaline running high on a day in which this interview was sandwiched for him between rehearsals and opening-night glad-handing for another show, Edelstein made quick mention of a couple of big changes he had instituted for this year's summer festival, which will consist of his staging of "Othello," Mark Lamos' directorial crack at "The Two Gentlemen of Verona" and the touted Fiasco Theater production of Stephen Sondheim and James Lapine's "Into the Woods" that originated at Princeton's McCarter Theatre.

Edelstein has dropped the festival's repertory company model and reduced the acting contract from a 23-week to a 10-week commitment. These moves would suggest a determination to raise the caliber of the acting. He was reluctant to say anything that might cast aspersions on past ensembles, but he acknowledged that the shorter commitment would be more amenable to the hectic schedules of in-demand actors.

PHOTOS: Best in theater for 2013 | Charles McNulty

As for dismantling the repertory operation? "Rep requires each one of the three plays to work in context of each other," he said. "And so you can't really give each play its own world. They're all sharing common elements. The changeover has to be able to happen in one four-hour crew call. I want to be able to liberate directors' imaginations to fully realize a world for each individual play. Which I think is the gift of American directing, different from English directing."

Edelstein has nothing but praise for British veteran Adrian Noble, a former leader of the Royal Shakespeare Company, who was appointed artistic director of the festival during the rocky reign of Chief Executive/executive producer Louis G. Spisto.

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"My admiration for Adrian is complete," says Edelstein, who saw Noble's production of "Henry V" with Kenneth Branagh while he was a student at Oxford and still considers it one of "the greatest evenings of Shakespeare" he's ever spent.

So why wasn't Noble, who concluded his tenure last summer in a season that included his outstanding production of Tom Stoppard's "Rosencrantz and Guildenstern Are Dead," able to raise the stature of the festival beyond San Diego County?

Rather than tackle that question head on, Edelstein drew a cultural distinction: "I have a passionate devotion to the idea of American Shakespeare. And Adrian's sensibility is British. Many of the directors and actors he hired were British. And I think, 'I'm in Southern California in 2014. It's got to reflect California.'"

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Does this presage Globe revivals of "The Merchant of Venice" transplanted to moneyed Newport Beach and "Romeo and Juliet" on the Mexican border?

Edelstein said that most of the Shakespeare he has directed has been in modern dress but that his approach to period is more abstract than literal. The "Othello" he's directing this summer will take place "in a kind of 19th century," but he promises there won't be any real "stones of Cyprus."

"I think there needs to be something that is modern and contemporary about it, even if the clothes are pumpkin pants and ruffs," he said. "Just things that give it a contemporary accessibility."

What Edelstein values most is "muscular American stage speech that is linked to what Americans do so brilliantly, which is physicalizing the emotional experience of the play." A patriot when it comes to native talent, Edelstein knows there's more to performing Shakespeare than a plummy accent.

Knowledgeable as he is about the technical aspects of blank verse, he's not pedantic about such matters in rehearsal: "Here, we talk about all the textual stuff. But if the actor can't make the moment work, then we say, 'Screw the line ending. Screw the verb. What matters more is the emotional connection to the material and the communication with the other character that you're talking to.'"

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If he had the opportunity to field an all-star Shakespeare company, Lily Rabe, Al Pacino, Kevin Kline, Kevin Spacey, Andre Braugher and Liev Schreiber would all be on it. (Mine, as promised late last year, would also include John Douglas Thompson, Diane Venora, Dakin Matthews, Michael Stuhlbarg, Charlayne Woodard, Lauren Ambrose and — though I've never seen her in Shakespeare — Laura Linney.)

But Edelstein isn't merely interested in showcasing established talents. The Globe's MFA acting program with the University of San Diego provides an opportunity for him to mold the next generation, as does working with an actor such as Maya Kazan, his Perdita in "The Winter's Tale," the granddaughter of directing legend Elia Kazan and the sister of actor-writer Zoe Kazan.

"She is a star, star, star," he exclaimed. "She doesn't have classical training — it's her first major Shakespeare role. But I just feel like, 'Wow, if I can start pointing this amazing, incendiary talent toward Shakespeare, then five years from now, she's going to have a Rosalind in her that's going to be major.'"

Edelstein is just as excited about luring back those actors who might have strayed from their Shakespearean roots but can't resist the rhythm of iambic pentameter.

PHOTOS: Celebrities by The Times

"Billy Campbell is an interesting case, because he did Shakespeare here years ago at the Globe," Edelstein said. "He did Shakespeare in New York way before that. But his TV stardom has sort of taken him on a different path. And so, you're almost grabbing him by the scruff of the neck and going, 'Come back, you have to do this. You're in the prime period of your life for the great roles in Shakespeare.'"

The bigger challenge might be developing the next wave of directing talent. "It's really tough to put together a list of a half-dozen American Shakespeare directors in their 30s and 40s, especially with any gender diversity or ethnic diversity in it," he said. "I feel a strong responsibility to deal with that, given the resources that I have at my disposal."

Shakespeare is only part of the Old Globe's repertoire, which includes musical theater and new writing. But Edelstein believes that a surge of sharply delivered Shakespeare can lift all boats, and he wants the festival to be engaging in a wider conversation with American theater through co-productions and transfers. Collaborating with the Public Theater, the Oregon Shakespeare Festival and the Shakespeare Theatre Company in Washington, D.C., the Globe could help form what Edelstein calls "a national Shakespeare railroad."

His impressive background makes him a natural leader for such a network, and his ambition has already given the Old Globe's waning prestige a much-needed boost.

Edelstein's vision is to establish "a de facto company" of actors and directors who return with regularity to Balboa Park, the theater's idyllic setting. Dreaming aloud about performers, he offered the following bold scenario: "Jay O. Sanders comes in, does a Shakespeare, goes away for a couple of years. Andre Braugher comes in, goes away. Liev comes in once every three years. And then the supporting company has a fair number of familiar faces like [current 'Winter's Tale' cast members] Mark Nelson and Angel Desai."

A family affair, in other words. At home in Southern California yet appreciated all over this land.

charles.mcNulty@latimes.com

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Client Name: The Old Globe
Publication Name: La Jolla Light
Publication Date: February 06, 2014
Page Number: B22
Circulation: 14,822
Size: 59 sq inch
Value: \$1,422.22

Lots will be new in Old Globe's 'The Winter's Tale'

BY DIANA SAENGER

The Old Globe Theatre's Artistic Director Barry Edelstein will achieve an innovative first this month when he makes his Old Globe directorial debut with Shakespeare's mesmerizing "The Winter's Tale." The show



The Old Globe's Artistic Director Barry Edelstein

JOSEPH MORAN

will also be the first time in more than a decade that a Shakespearean production will take the Globe's indoor stage. Edelstein, a stage director, producer, author, educator and recognized leading authority on the works of Shakespeare in the United States, is very fond of this particular Shakespeare play. "I love being around 'The Winter's Tale' because it's so magical and moving," Edelstein said. "And being here for a while now, I get a sense the community is really interested in getting a look at Shakespeare under artificial light."

Due to its mix of humor and drama, "The Winter's Tale" is labeled one of Shakespeare's "problem plays." It centers on the King of Sicily, Leontes, suspected affair between his wife, Hermione, and his best friend, Polixenes, the King of Bohemia. Could

Leontes be so cruel as to imprison his pregnant wife and order the baby killed? Luckily, there's much comic relief in the acts that follow this dramatic cliffhanger.

"'The Winter's Tale' has been my favorite Shakespeare play for a long time," Edelstein said. "It's redemptive and a magical ending is a big reason. Also, it has so many things I love about Shakespeare — there's the tragic serious drama, then the second act is a light, beguiling and funny comedy as things come together and bring us to a third place that's different than anything else he wrote."

This production of "The Winter's Tale" has a new musical score by Michael Torke, who's scored everything from plays to operas and even music for the Olympics.

"I directed this play before in New York and commissioned Michael to write the piano score for it then," Edelstein said. "I asked him to come back and develop it, and he made some changes. He's a big deal in the world of classical music. It's fun to welcome him to the Globe and deal with Shakespeare music from such an unusual perspective because it's not conventional, theatrical, incidental music; it's much more complex and rich."

The cast for the play includes a mix of seasoned Globe resident artists, some new actors to the Globe and actors from the Old Globe/USD M.F.A program. Noted stage and screen actor Billy Campbell (the TV movie "Killing Lincoln" and SyFy Channel's "Helix") was excited to return to the Globe



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Taking a production usually presented in an outdoor venue to an indoor stage could have been a problem for some companies, but not the Globe, Edelstein said.

"As a director, I've always been deeply involved and a collaborator with my design team," he said. "The Globe stage is not quite as big as the outdoor festival stage, but it's enormous enough to do all those big musicals we do indoors. Wilson Chin's design is going to look very handsome. He's done an imaginative job creating a sparse and very clever design."

Edelstein said he looks forward to bringing Globe Shakespeare patrons from the outdoors inside for several reasons.

"This is a rarely produced play, so it's wonderful opportunity to see a production that's not offered as often as 'Midsummer's Night Dream' or 'Macbeth.'"

"Those who have an interest in exploring all parts of the Shakespeare cannon should see it. Also, this is my first show as artistic director and I know people want to get to know me. The production really presents my taste and sense of theater and humor as an artist in a comprehensive way. I'm hoping those who are curious about the new guy will come check me out." ♦

■ **IF YOU GO:** "The Winter's Tale," runs Feb. 8-March 16 in the Donald and Darlene Shiley Stage at The ~~Old~~ **Globe** Theatre, 1363 Old Globe Way, Balboa Park. Tickets: From \$29. (619) 23-GLOBE. TheOldGlobe.org



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The Old Globe's Artistic Director
Barry Edelstein Joseph Moran

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Client Name: The Old Globe
Publication Name: Rancho Santa Fe Review
Publication Date: February 06, 2014
Page Number: B3
Circulation: 6,253
Size: 56 sq inch
Value: \$919.90



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Much will be new in this Shakespeare 'Tale' at Old Globe

BY DIANA SAENGER

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If you go:

When: "The Winter's Tale" runs Feb. 8-March 16

Where: Donald and Darlene Shiley Stage at The Old Globe Theatre, 1363 Old Globe Way, Balboa Park.

Tickets: From \$29

Box office: (619) 234-5623

Website: theoldglobe.org



Client Name: The Old Globe
Publication Name: Rancho Santa Fe Review
Publication Date: February 06, 2014
Page Number: B3
Circulation: 6,253
Size: 56 sq inch
Value: \$919.90



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Old Globe artistic director Barry Edelstein Photo/Joseph Moran



Client Name: The Old Globe
Publication Name: Solana Beach Sun
Publication Date: February 06, 2014
Page Number: B15
Circulation: 3,645
Size: 56 sq inch
Value: \$449.44



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Client Name: The Old Globe
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Publication Date: February 06, 2014
Page Number: B15
Circulation: 3,645
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If you go:

When: "The Winter's Tale" runs Feb. 8-March 16

Where: Donald and Darlene Shiley Stage at The Old Globe Theatre, 1363 Old Globe Way, Balboa Park.

Tickets: From \$29

Box office: (619) 234-5623

Website: theoldglobe.org



Client Name: The Old Globe
Publication Name: Solana Beach Sun
Publication Date: February 06, 2014
Page Number: B15
Circulation: 3,645
Size: 56 sq inch
Value: \$449.44



Paul Michael Valley appears as Polixenes, Natacha Roi as Hermione, and Billy Campbell as Leontes in William Shakespeare's 'The Winter's Tale.' Photo/Jim Cox.



Old Globe artistic director Barry Edelstein Photo/Joseph Moran



Client Name: The Old Globe
Publication Name: Del Mar Times
Publication Date: February 06, 2014
Page Number: B15
Circulation: 6,288
Size: 56 sq inch
Value: \$449.44



Page 1 of 3

Much will be new in this Shakespeare 'Tale' at Old Globe

BY DIANA SAENGER

The Old Globe's artistic director, Barry Edelstein, will make his Old Globe directorial debut this month with Shakespeare's mesmerizing "The Winter's Tale." The show will also be the first time in more than a decade that a Shakespearean production will take the Globe's indoor stage.

Edelstein, a stage director, producer, author, educator and recognized authority on the works of Shakespeare in the United States, is very fond of this particular Shakespeare play. "I love being around 'The Winter's Tale' because it's so magical and moving," Edelstein said. "And being here for a while now, I get a sense the community is really interested in getting a look at Shakespeare under artificial light."

Due to its mix of humor and drama, "The Winter's Tale" is labeled one of Shakespeare's "problem plays." It centers on the King of Sicily, Leontes, suspected affair between his wife, Hermione, and his best friend, Polixenes, the King of Bohemia. Could Leontes be so cruel as to imprison his pregnant wife and order the baby killed? Luckily, there's much comic relief in the acts that follow this dramatic cliffhanger.

" 'The Winter's Tale' has been my favorite Shakespeare play for a long time," Edelstein said. "It's redemptive and a magical ending is

a big reason. Also, it has so many things I love about Shakespeare — there's the tragic serious drama, then the second act is a light, beguiling and funny comedy as things come together and bring us to a third place that's different than anything else he wrote."

This production of "The Winter's Tale" has a new musical score by composer Michael Torke, who's scored everything from plays and operas to music for the Olympics.

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Client Name: The Old Globe
Publication Name: Carmel Valley News
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Old Globe artistic director Barry Edelstein Photo/Joseph Moran


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Behind The Scenes: The Globe's 'The Winter's Tale'

New Artistic Director Barry Edelstein On The Bard, Clarity, And His Globe Directorial Debut

Friday, February 7, 2014

By [Beth Accomando](#), [Nicholas McVicker](#)

[Barry Edelstein](#) assumed the artistic directorship of the [Old Globe](#) at the end of 2012. But tonight marks the opening of the first play he has directed for The Globe, Shakespeare's "[The Winter's Tale](#)."

Shakespeare died some four centuries ago but his plays remain vivid and timely. For The Globe's new artistic director Barry Edelstein nothing breathes more vivid life into these old texts than clarity.

"So a big part of our rehearsal process has been focused on clarity of this sort of very difficult text," Edelstein says, "As the Globe always is, we're blessed with an extraordinary company of American classical actors. And so I think audiences will find that the text is impeccably clear and people will understand what's happening."

For his directorial debut at the Globe, Edelstein picked a personal favorite, "The Winter's Tale" – one of Shakespeare genre-defying late plays.

"It's a play about making mistakes and getting second chances and it's humanity is extremely affirmative and heart-warming and very very joyous and I thought that would be a wonderful note on which to launch my tenure as the artistic director of the Globe. The story of the play is actually quite simple. It's about two kings, the king of Sicilia, and the king of Bohemia. They were boyhood friends. The King of Bohemia has been visiting Sicilia for nine months, coincidentally, the King of Sicilia's wife is nine months pregnant, and suddenly out of the blue sky, he becomes convinced the baby that his wife is carrying belongs to his best friend and that his wife has cheated on him. This sends him off into a spiral of violent jealousy," Edelstein says.

It's not often performed because the tone is tricky. Care is needed to move it from tragedy to comedy and romance. But throughout, Edelstein always looks for ways to make Shakespeare more accessible to a modern audience.

"We've set it in a kind of invented modern world, modern clothes. The men are wearing suits and ties; the women are wearing cocktail dresses," Edelstein explains, "You look at a guy in a period production who's a doctor, you don't know that that's a doctor but in a modern world if you put a white coat on somebody, that's a doctor. So by dressing these characters in ways that refer to the world that you and I actually live in we can communicate a lot more information to the audience about who they are and how much rank, and status they have, how much wealth they have, what their profession is without having to actually talk about it and I find that makes the play a much more immediate, much more accessible and feel more fresh than many period productions can."



The Old Globe

(from left) Paul Michael Valley appears as Polixenes, Natacha Roi as Hermione, and Billy Campbell as Leontes in William Shakespeare's "The Winter's Tale," directed by Old Globe Artistic Director Barry Edelstein. Photo by Jim Cox.

Casting is also key to clarity and the right actor can help an audience understand a difficult character.

"My name is Billy Campbell and I am playing Leontes, the king of Sicilia, traditionally the problem with Leontes is that the perceived problem is that his jealousy comes out of nowhere," actor Billy Campbell says.

"Harold Bloom the famous Shakespearean said that Leontes is Iago to his own Othello," Edelstein adds.

"It seems especially true, he is that he is his own Iago. And his own worst enemy," Campbell says.

"So by having Billy play this part who is so handsome and so well put together, and is like the perfect captain of the football team, suddenly have this kind of extraordinary breakdown is a dramatic journey that's more powerful and more interesting," Edelstein says.

"The Winter's Tale" was one of Shakespeare's final plays and he mysteriously stopped writing four years before he died.

"And in my view it's that he stopped because he found what he had been looking for over 20 years of his life, and what is that? In The Winter's Tale, the answer is very clearly one word which is wonder. It is required that you do awake your faith and for me that's where Shakespeare gets to the end of his life, awake your faith, you have to believe, you just have to suspend your rational mind and simply believe that miracles are possible, that things that are larger than simple human existence are possible, that's the beauty of the play and that ultimately for me is the beauty of working in Shakespeare," Edelstein states.

And audiences can now experience the wonder of Shakespeare brought to vivid life on the Globe stage by its new artistic director Barry Edelstein.

"The Winter's Tale" continues at the Globe through March 16.

Companion viewing: "[King Lear](#)," "[The Tempest](#)," "[Coriolanus](#)"

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USD and The Old Globe partner for The Winter's Tale

February 12, 2014 by [theusdvista](#)

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By Khea Pollard

One of the leading Shakespearean authorities in the country, Barry Edelstein, makes his directorial debut at The Old Globe guiding the vision for the fantastical classic, The Winter's Tale. This is the latest Shakespeare production to open on the Old Globe stage boasting a talented cast from USD's world-renowned MFA program.

The Winter's Tale is described as a magical, tragicomedy designed to highlight the cost of a mistake.

"It's a play about second chances, and it's a play about losing things, and having a second opportunity to set right the mistakes that you made. That's kind of the emotional territory," Edelstein said. "It's about a guy that makes a mistake that costs him dearly, but in the end a miracle takes place that restores him some, not all, of what he lost."

The MFA Program

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THE VISTA



Old Globe Artistic Director Barry Edelstein (back row, center) with the cast of *The Winter's Tale*: (back row left) Kushtrim Hoxha, A.Z. Kelsey, Lindsay Brill, Robbie Simpson, Brendan Spieth, Paul Kandel, Meaghar and Patrick Zeller; (middle row) Angel Desai, Paul Michael Valley, Natacha Roi, Billy Campbell, Cornell V and Mark Nelson; (front row) Jamal Douglas, Erin Elizabeth Adams, Nadia Guevara, and Albert Park pictured: Jordi Bertran and Maya Kazan).

USD's partnership with The Old Globe began in 1987. A generous donation from Donald and Darlene Shiley helped lay the groundwork for the new program. At creation, the program's purpose was to train the next generation of performers in classical text. Today it is ranked as one of the country's top graduate programs for the dramatic arts. The program is selective, offering full-tuition to seven students accepted after an arduous audition process.

The selected students are met with a demanding schedule including workshops, classes and rehearsals. Still, the benefits far outweigh the costs of a busy schedule. Students gain practical performing experience at a prestigious regional theatre, earning their MFA degree after two years of study.

The Cast

The USD students selected for roles in *The Winter's Tale* auditioned from all over the country with impressive amounts of acting experience under their belts.

This is Lindsay Brill's first official Globe production. She is a first-year student playing Mopsa, the Clown's not-so-intelligent girlfriend. Brill wasn't always in love with the classics. After graduating from Washington University, many of her acting opportunities were based in New York City. Brill landed mostly contemporary roles, now looking to the MFA program for more classical experience.

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"I'm becoming more of a fan of the classics each day I'm here at rehearsal. It wasn't love at first sight for me. I'm falling deeper in love as the days go on," Brill said. "Barry Edelstein is really aiding in that process. The way he speaks about Shakespeare, the way he approaches the text is tangible and illuminating."

The amount of work in preparation for the show is enormous. From tech rehearsals to delving into textwork, the actors spend countless hours in preparation for each role. Each actor has tailored their own performance strategies to tackle Shakespeare's work.

Shakespeare's text presented a special challenge for Kushtrim Hoxha for whom English is his second language. Hoxha came to the U.S. as a refugee in 1999 from Kosovo, Europe following the war. He attended college in North Carolina and auditioned for the MFA program because of a recommendation from a professor. In *The Winter's Tale* He plays Cleomenes, the comical Sicilian Lord sent on a mission, by King Leontes to consult the Oracle.

Hoxha's travels around the world performing as part of a regional troupe has contributed to his personal approach to acting.

"Traveling has opened my mind. Seeing different troupes performing stuff you begin to understand the craft of acting better. You have to somehow identify with every character you play to see what you share in common," Hoxha said. "To bring yourself to those characters, to make it more authentic, you can't just disappear. You have to have some authenticity."

Erin Elizabeth Adams found a way to identify with her character Dorcas.

"She's young and carefree, and not the brightest but I can identify with her making a fool out of herself for love. She's in love with a clown and he doesn't love her back," Adams said. "I think everyone can identify with this feeling, making a fool of themselves for love."

Adams is a second-year student in the program. She has been in the annual Shakespeare Festival at The Globe as well as Nicholas Martin's 100th Anniversary production of *Pygmalion*. Her role in *The Winter's Tale* is Dorcas, the country-dwelling maiden accused of having an affair with Mopsa's boyfriend, the Clown.

An audition for the school play her junior year in high school began her journey in the arts. "I actually got the part I auditioned for and I was really excited. Then after that I went to figure out other ways of working at acting," Adams said.

Though Adams has done small amounts of film work, her love of playwriting is what originally drew her to Shakespeare's rich text and it is her passion for theatre that's kept her interested.

"I want to do more film eventually. In this economy you have to do both theatre and film to be a successful actor. Film keeps lights on, theatre helps keep your instrument sharp, so, you do both," Adams said. "It's quite hard to make a living just from theatre but it can and is being done, and I'm quite happy for those doing it."

What to Expect

Expect to see minor changes in the show. Edelstein has directed the piece to suit a contemporary audience, opting for modern costuming for the cast. This is also the first time in 13 years that Shakespeare will be performed indoors at The Globe.

The Winter's Tale also presents a large amount of technical challenges. There are a number of party scenes, a storm scene, the infamous bear chase and a statue that comes to life. All of these

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elements require a combined effort between members of the creative team.

“The process is highly collaborative. That’s what’s so great about the theatre, it’s the most highly collaborative art form, that’s what makes it so fun,” Edelstein said. “You get to gather a group of talented people and see what we will come up with together.”

Edelstein hopes to continue the long tradition of brilliant Shakespeare pieces produced at The Globe.

A Winter’s Tale runs through March 13 at The Old Globe Theatre.

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The modern-day Winter’s Tale takes the Old Globe stage

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Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: March 02, 2014
Page Number: E14
Circulation: 408,825
Size: 180 sq inch
Value: \$27,866.58



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Directorial debut

STORY & PHOTOS BY VINCENT ANDRUNAS
SPECIAL TO THE U-T

It was more than just the opening of another play at the Old Globe. It was also the directorial debut of the theater's new artistic director, Barry Edelstein. He's been with the Globe for about a year now, and although he's supervised quite a number of productions during that time, this would be his first stint at directing a play for the Globe — and he really poured his heart and soul into it. It was also the first Shakespeare play to be performed indoors at the Globe in more than 10 years, as the outdoor Lowell Davies Festival Stage is the usual venue for such works.



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The evening started with a sold-out reception and deliciously creative three-course dinner in the Globe's Hattox Hall. Globe Managing Director Michael G. Murphy invited the 142 guests to raise their glasses and toast to Edelstein for his first show, offering the classic theater wish for success, "Break a leg." He offered thanks to the show's production sponsors, John Berol, Karen and Don Cohn, Elaine and Dave Darwin, Kathryn Hattox and the Qualcomm Foundation (which is sponsoring all the theater's Shakespeare productions this year). Honoring a recently started opening night tradition, he also presented director Edelstein with a photo from the play, signed by the staff, cast and crew.

NPR calls Edelstein "one of the country's leading Shakespeareans," and with good reason. Not only does he hold a Ph.D. in the subject (about which he's also written two books), but when he speaks of the Bard's work, his appreciation and depth of understanding become immediately apparent. He holds that any suggestion that someone else may have written the works that bear Shakespeare's name is pure nonsense, and one gets the strong impression that he really would know.

For his first Globe production, Edelstein chose his favorite Shakespeare play, "The Winter's Tale." He spoke briefly about the story, explaining some of its intricacies in an enthusiastic and entertaining style that many of us wish our high school teachers and college professors would have

adopted. Clearly a man with sensibilities to match his sensitivities, he told of working the preceding 33 nights straight, without a break, since the show started rehearsals — and thoughtfully credited his wife, Hilit, for supportively holding up the home-front while he dedicated his time to the production. "Like the king in the play," he said, "I've been blessed with a wife who is a huge gift and a huge source of wonder in my life."

Edelstein also credited the show's set, costume and sound designers for their inspired interpretations.

He said that Shakespeare, in his last four plays, merged tragedy and comedy in a way nobody had ever done before. He advised listening for the words "grace" and "wonder" in the last part of the play, emphasizing that the key to understanding how the sad stuff and the happy stuff overlaps is in this word "wonder," which appears about a dozen times near the play's conclusion. Armed with these insights, guests adjourned to the theater for the performance.

"The Winter's Tale" is a complex and engaging play about two contrasting kings and their kingdoms, with multiple twists and surprising intrigues. The lines are all classical, but in this production, the costumes and sets are more contemporary. On all counts, the opening-night performance truly earned its standing ovation. The play is scheduled to run through March 16.

Dinner guests returned to Hattox Hall after the curtain to enjoy snacks, libations, desserts and conversation with the cast and crew.



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Michael G. Murphy (Old Globe managing director), **Kathy Hattox** (production sponsor), **Joseph Cohen** (dinner sponsor) and wife **Martha Farish, Hilit** and **Barry Edelstein** (he's Old Globe artistic director)



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S.D SCENE

OLD GLOBE OPENING NIGHT

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Dave and Elaine Darwin (she's Old Globe board chair), Bob and Ann Steck, Stacey and Robert Foxworth



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Chuck Freeburn, Jo Ann Kilty; cast members Billy Campbell, Natacha Roi and Paul Michael Valley; Liz Helming



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Richard Wright, Elizabeth Williams, Mary Beth Adderley, Ann Davies, Allison and Robert Price

Style & Society: Old Globe debut

By Vincent Andrunas • Special to the U-T 6 a.m. March 2, 2014



From left, Michael G. Murphy (Old Globe managing director), Kathy Hattox (production sponsor), Joseph Cohen (dinner sponsor) and wife Martha Farish, Hilit and Barry Edelstein (he's Old Globe artistic director). — *Vincent Andrunas, Special to the U-T*

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Edelstein also credited the show's set, costume and sound designers for their inspired interpretations.

He said that Shakespeare, in his last four plays, merged tragedy and comedy in a way nobody had ever done before. He advised listening for the words "grace" and "wonder" in the last part of the play, emphasizing that the key to understanding how the sad stuff and the happy stuff overlaps is in this word "wonder," which appears about a dozen times near the play's conclusion. Armed with these insights, guests adjourned to the theater for the performance.

"The Winter's Tale" is a complex and engaging play about two contrasting kings and their kingdoms, with multiple twists and surprising intrigues. The lines are all classical, but in this production, the costumes and sets are more contemporary. On all counts, the opening-night performance truly earned its standing ovation. The play is scheduled to run through March 16.

Dinner guests returned to Hattox Hall after the curtain to enjoy snacks, libations, desserts and conversation with the cast and crew.

Riding the royal surf with Billy Campbell

Actor steps off Old Globe stage and onto a board (briefly)

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 12:41 p.m. March 5, 2014



Billy Campbell paddles out at Tourmaline in Pacific Beach. — *K.C. Alfred*

Billy Campbell is one ocean-minded guy, and here's a measure of that aquatic passion: About eight years ago, the writers of the sci-fi TV series "The 4400" had to have Campbell's character shot to death so that the actor could take a yearlong sailing voyage. (The trip was partly to deliver educational supplies to remote places around the globe.)

Campbell's watery exploits sometimes stick closer to the coast, too. Last week, we took the screen and stage star -- who plays the lead role in [the current Old Globe Theatre production \(http://bit.ly/MkDrn9\)](http://bit.ly/MkDrn9) of Shakespeare's "The Winter's Tale" -- to Pacific Beach for a foray into the waves.

The Golden Globe-nominated actor, whom you might remember for his turns in the series "Once and Again" and the movie "The Rocketeer," is an enthusiastic surfer who learned the sport in Hawaii during a TV shoot and has ridden waves in places from Fiji to Vancouver.

One little problem: Campbell is also a huge rugby fanatic, and on the day before our surf session (for which he borrowed a board from your friendly local theater critic), he managed to mangle his big toe during a pickup game in Balboa Park.

So between that and the uninspiring waves (this was before the current swell hit local breaks), there wasn't a whole lot of surfing going on.

Still, the lulls gave us a chance to chat about Campbell's current Globe run, his past shows at the Balboa Park theater, his sailing exploits and other slices of this globetrotting actor's life. (Including the fact he's about to become a dad for the first time at age 54.)

We'll have a full profile of Campbell (and an account of the surf session) in this weekend's edition of the U-T's Sunday Arts section; you can also check back here later this week for the online version of the story.

By the way: Campbell plays King Leontes in "The Winter's Tale," which means this is the third time we've taken local theater royalty surfing.

Previous regal wave-riders were [the surfing newcomer Jay Whittaker, \(http://www.utsandiego.com/news/2012/Aug/29/for-surfing-actor-its-swell-to-be-king/\)](http://www.utsandiego.com/news/2012/Aug/29/for-surfing-actor-its-swell-to-be-king/) who played King Richard III at the Globe in 2012; [\(http://www.utsandiego.com/news/2012/Jun/25/play-review-lowdown-richard-rides-high/\)](http://www.utsandiego.com/news/2012/Jun/25/play-review-lowdown-richard-rides-high/) and lifelong, [hard-core surf fanatic Gregory Harrison, \(http://www.utsandiego.com/news/2010/Jun/12/catch-a-wave-and-youre-sittin/\)](http://www.utsandiego.com/news/2010/Jun/12/catch-a-wave-and-youre-sittin/) who played the male lead in La Jolla Playhouse's 2010 world premiere [\(http://www.utsandiego.com/weblogs/san-diego-theater-house-seats/2010/jun/24/slippery-trip-review-surf-report/\)](http://www.utsandiego.com/weblogs/san-diego-theater-house-seats/2010/jun/24/slippery-trip-review-surf-report/) of Annie Weisman's "Surf Report."

(Harrison's character was technically not a monarch, but he was a titan of business, so we're going with it.)

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Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: March 09, 2014
Page Number: E1,E7
Circulation: 408,825
Size: 201 sq inch
Value: \$31,184.61



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SECTION E
uT SUNDAY
MARCH 9, 2014

**ARTS+
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DAY**

On
a
board

Billy Campbell, with decades of acting credits behind him, has been itching to get back onstage at the Old Globe

Actor Billy Campbell, who is in Old Globe's current production of Shakespeare's "The Winter's Tale," at Tourmaline Surfing Park.
K.C. ALFRED • U-T

JAMES HEBERT • U-T

The ancient Hawaiians considered surfing the sport of kings. So it seems only right that the guy paddling out at Tourmaline on a recent Monday morning is a monarch himself. (Or at least plays one onstage.) ■ That would be Billy Campbell — actor, athlete and star of the Old Globe's current production of Shakespeare's "The Winter's Tale." (He portrays Leontes, king of Sicilia.) ■ As much as Campbell relishes a chance to hit the waves on his day off from the theater, he'll also tell you that for him, rugby is actually king of sports. And he has the contusions to prove it. ■ In fact, on this day, he's sporting a battered big toe that looks about as livid as Leontes on one of his epic jags of jealousy. ■ It turns out Campbell had mangled it the day before when he dropped in on the San Diego Armada's regular Sunday touch-rugby sessions in Balboa Park. ("I rode by on my bike and I couldn't *not* stop," he explains.) ■ The injury is making it tough for him to spring to his feet on the surfboard, and the gutless waves aren't helping much either, lazing in as if they're waiting for someone to pay them to break.

SEE CAMPBELL • E7

"The Winter's Tale"

When: 2 and 7 p.m. today and March 16; 7 p.m. Tuesday and Wednesday; 8 p.m. Thursday and Friday; 2 and 8 p.m. Saturday
Where: Old Globe Theatre, Balboa Park **Tickets:** About \$29-\$99 **Phone:** (619) 234-5623 **Online:** theoldglobe.org



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Publication Name: U-T San Diego
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Page Number: E1,E7
Circulation: 408,825
Size: 201 sq inch
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CAMPBELL • 'I have been itching, dying to come back' to the Old Globe, says the seasoned actor

FROM E1

Still, hitting the beach for his first surf session in San Diego is enough to inspire some thoughts from the screen and stage star (and onetime Golden Globe nominee) on the connections between waves and stage.

"The one thing that immediately occurs to me is there's that moment when the board drops out from under you when you're just catching a wave — the moment when you spring up," Campbell says. "It's always kind of a heady moment.

"I feel there's kind of that moment with the audience as well — when you can just feel for the first time that they're responding. And you have to kind of be ready to pop up and ride the momentum. You have to commit right at that moment."

Quite a ride

Campbell actually learned to surf from royalty of the sport: the Hawaiian big-wave legend Brock Little, who coached him on a board borrowed from 11-time world champion Kelly Slater.

That was on Hawaii's North Shore, where Campbell had been cast in the

2005 pilot for a TV series called "Rocky Point."

The show never made it on the air, but its tanking didn't make much of a dent in Campbell's list of career credits; the actor has been a fixture of television and film for some three decades.

Campbell is probably best-known for his three-year stint (1999-2002) on TV's "Once and Again," the series that earned him a Golden Globe nod. But he also had a prime role on the long-running "Dynasty" in the early '80s, and has had recurring turns in everything from "Frasier" to "Star Trek: The Next Generation" to "The O.C." to "Melrose Place."

In 1991, he played the title role in the Hollywood film "The Rocketeer." His other movies have included "Gettysburg," "Gods and Generals" and opposite Jennifer Lopez in "Enough."

Campbell's main current project (beyond Globe artistic director Barry Edelstein's production of "The Winter's Tale," which runs through March 16) is the Syfy series "Helix," a thriller that premiered in January.

All that screen time has made it complicated

for Campbell to devote much time to the live stage. But he has appeared twice previously at the Globe — both times in Shakespeare plays: "The Comedy of Errors" (1997) and "Much Ado About Nothing" (2003).

"I have been itching, dying to come back ever since I was here, but I just haven't stopped moving," he says now. "I have very vivid memories of those productions — the first with (director) John Rando, who's nutty as a fruitcake in a beautiful, beautiful way. I mean, there was a cat flying across the stage." (Not a real one, he hastens to add.)

"And then of course (director) Brendon Fox's 'Much Ado About Nothing,' which was a joy to do. Tumbling down the aisle — it must've been one of the most enjoyable entrances I've done.

"They were very, very nervous about my doing it. And I was like, guys, c'mon — it's a great entrance! I've been playing rugby for 35 years. I'm not going to kill myself tumbling down an aisle."



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bell's plight at Tourmaline, as he paddles into a wave and then makes a brave effort to spring up, despite the compromised toe.

Instead, it decides to fold under his foot, and the ride winds up looking more like one of those "Much Ado" tumbles.

Still, you can sense the kind of grit that lies behind not only Campbell's rugby fixation but his dedication to such pursuits as snowboarding and (most of all) sailing.

And we're not talking gentlemanly yachting with tiller in one hand, cocktail in the other. For the past 14 years, Campbell — known as "Ollie" to friends after his middle name, Oliver — has crewed on multiple long-term voyages aboard square-rigged ships. He did two circumnavigations of the planet on a Canadian vessel called the Picton Castle — the first time spending a total of 14 months onboard.

That voyage came immediately after his "Much Ado" stint: as Campbell puts

it, "I left the Globe to go sail around the globe." (The sailing ventures were inspired by Campbell's fascination with Patrick O'Brian's seafaring "Master and Commander" novels.)

Since then, Campbell has had his own vessel built in Nova Scotia, from a design by the Picton Castle's captain. He calls the 60-foot boat "a recreation of a turn-of-the-century Nova Scotian fishing schooner"; it's named Martha Seabury, after Campbell's grandmother.

The vessel's maiden voyage from its birthplace to Newport, R.I., packed some drama, although thankfully not quite on the level of the shipwreck that figures into "The Winter's Tale": Campbell and Co. wound up rescuing three people whose boat had overturned due to sketchy weather in Massachusetts' Buzzards Bay.

Nothing but a middling sea breeze ruffles the Pacific as Campbell exits the water after his abbreviated surf session, borrowed

board in hand. (He had to settle for a '90s-vintage stick borrowed from a local theater critic instead of a surf star.)

The Virginia-born actor, who has homes in Los Angeles and Vancouver but hasn't seen either for months, already has his mind on a destination a couple of oceans away. His Norwegian girlfriend is expecting a child, which will be Campbell's first.

"At age 54," he notes with a smile. "I don't know, call me crazy."

As he walks up the beach, he suddenly recognizes another surfer; it is, of all people, his "Winter's Tale" cast mate A.Z. Kelsey, who plays Prince Florizel and had been testing the waves just up the beach. (It was only Kelsey's second time on a board.)

So the two pause to talk and pose for photos — barefoot royalty who, in just a few tide-shifts of time, will be toeing the Globe stage again.

Client Name: The Old Globe
 Publication Name: Giving Back
 Publication Date: March 01, 2014
 Page Number: 26,28
 Circulation: 20,000
 Size: 197 sq inch
 Value: \$4,863.82

6 THEATRE

Party Amongst Stars

The Old Globe's Artistic Director Barry Edelstein made his directorial debut for The Old Globe, with the production of The Winter's Tale. A sell-out crowd with many of their top donors and patrons along with the cast celebrated after opening night with an exclusive and exciting party. **GB**



Olie Campbell, Miriam Summ, Natasha Roi and Paul Michael Valley



Liz Helming with JoAnne Kilty and Chuck Freebern



Joseph Cohen, Martha Farish with Pam and Hal Fuson



Amanda Cohen and Jordi Bertran



Todd Schultz, Laura Lee Juliano-Henson and Dave Henson

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8 THEATRE

Party Amongst Stars



Mary Jane and James McSweeney with Gloria Rasmussen



Yara Bertran, Pam Stafford and Jane Klokorn



Adam Gerber and Charlotte Bydwell



Barry Edelstein and Michael Murphy



Kushtrim and Jehona Hoxha

El director artístico del Old Globe Barry Edelstein, hizo su debut como director para El Old Globe con la producción de *The Winter's Tale*. Con entradas agotadas en su presentación inaugural, el importante éxito fue seguido de una fiesta exclusiva que contó con la presencia de varios de sus donantes, patrocinadores y el elenco. **GB**

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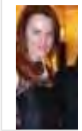
Party Amongst Satyrs

The Old Globe's Artistic Director Barry Edelstein made his directorial debut for The Old Globe, with the production of *The Winter's Tale*. A sell-out crowd with many of their top donors and patrons along with the cast celebrated after opening night with an exclusive and exciting party.



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Hal Fuson



Kushtrim and Jehona
Hoxha



Liz Helming with
JoAnne Kilty and
Chuck Freebern



Mary Jane and James
McSweeney with
Gloria Rasmussen



Olie Campbell Miriam
Summ Natasha Roi
and Paul Michael
Valley



Olie Campbell
Natasha Roi and Paul
Michael Valley



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Lee Julian Henson
and Dave Henson



Yara Bertran Pam
Stafford and Jane
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An actor in Kosovo at the Old Globe in San Diego



Written by Tudor Petrut Thursday, February 27, 2014 6:52

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For a long time onward little town San Diego - metropolis ends southern California - has become the most popular tourist destination, famous before neighboring Los Angeles or San Francisco. Among other attractions, the Old Globe Theatre complex hosts a traditional Elizabethan stage, outdoors, and an annual Shakespeare festival. This year "The Winter's Tale" opened the spring season, directed distinguished artistic director and director Barry Edelstein, the famous actor starring Billy Campbell. I was surprised to know an actor in Kosovo continues its success Californian scene, in the role of Cleomenes. It is important that talent in Eastern Europe began to penetrate the artistic life, the chance to work soon in Hollywood, where there are too many Eastern Europeans, especially young people. Hoxha kushtrim debuted at the Old Globe season spectatcole it been in some Shakespeare, and the student of Masters program. After studying at the Academy of Dramatic Arts, University of Prishtina, after several performances in Kosovo and Belgrade, Kushtrim finished acting school at Greensboro College in North Carolina. Actor exclusively tells us: "Installing Europe are more avant-garde, while americaniii are more engaged in the text in the original writing. The shows that we played at home were expressive and amount of movement, were more avant-garde adaptations. Here the director and actors are keenly attentive to details, the letter written almost religiously. "We continued to talk about how we perceive theaters on two continents. "I think the biggest difference," ventured Kushtrim, "is financial, of course. Where we come from state budgets are tiny and miserable wages. Management system is chaotic, while this administration theater works perfectly with the creators of the show, big difference. "Nice role in" The Winter's Tale ", Hoxha lit:" There is miraculous in the play, and my character is stunned them , and emotionally involved in them, because winter is the human story, about how we perceive the miracle inzapzirii. We are amazed by unexplained events, but at the same time we want, we want to have faith that miracles really happen. In building the character I became very emotional for myself, as a person, I believe in miracles. As Shakespeare wrote, it is required you do awake your faith That That Miracles CAN Happen. Wonderful experience! "Indeed, we have wonderful and we spending a thrilling evening at the Old Globe theater, watching it on stage our new Friend, actor Kushtrim Hoxha. And with joy shall certify that, in the best tradition of the novel go to the theater in California and so I had the pleasure to know two young families settled in San Diego who were with us at the premiere!

(Photo: Kushtrim Hoxha, in the center, opposite Billy Campbell, courtesy of Old Globe Theatre)

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Un actor din Kosovo la Old Globe in San Diego



Scris de Tudor Petruț Joi, 27 Februarie 2014 06:52

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De mai multa vreme incoace cochetul oras San Diego – metropola care sfarseste sudul statului California – a devenit cea mai populara destinatie turistica, inaintea celebrelor vecine Los Angeles sau San Francisco. Printre alte atractii, complexul teatral Old Globe gazduieste o scena elisabetana traditionala, in aer liber, si un festival anual Shakespeare. Anul acesta “The Winter’s Tale” a deschis stagiunea de primavara, in regia distinsului director artistic si regizor Barry Edelstein, cu cunoscutul actor Billy Campbell in rolul principal. Am avut surpriza sa cunoastem un actor din Kosovo care isi continua succesul pe scena californiana, in rolul lui Cleomenes. Este important ca talente din Europa de est incep sa patrunda in viata artistica, cu sanse de a lucra curand si in Hollywood, unde nu suntem prea multi est-europeni, mai ales tineri. Kushtrim Hoxha a debutat la Old Globe sezonul trecut in cateva spectatcole Shakespeare, si in cadrul unui program studentesc de Masters. Dupa ce a studiat la Academia de Arte Dramatice a Universitatii din Prishtina, dupa cateva spectacole in Kosovo si la Belgrad, Kushtrim a terminat facultatea de actorie la Greensboro College in Carolina de Nord. Ne marturiseste in exclusivitate actorul: “montarile europene sunt mult mai avantgardiste, in vreme ce americanii sunt mult mai angrenati in text, in scriitura originala. Spectacolele in care am jucat acasa erau expresive si contineau multa miscare, erau mai mult adaptari avantgardiste. Aici regizorul si actorii sunt extremi de atenti la detalii, respecta textul scris aproape cu religiozitate.” Am continuat sa discutam despre cum percepem teatrele pe cele doua continente. “Cred ca cea mai mare diferenta”, s-a aventurat Kushtrim, “este financiara, bineinteles. De unde venim noi bugetele de la stat sunt minuscule, iar salariile mizerabile. Sistemul managerial e haotic, in vreme ce aici administratia teatrului colaboreaza perfect cu creatorii de spectacol, mare diferenta.” Incantat de rolul din

“The Winter’s Tale”, Hoxha s-a aprins: “exista elemente miraculoase in piesa, si personajul meu e uimit de ele, dar si implicat emotional in ele, pentru ca povestea de iarna este umana, despre cum percepem miracolul inzapzirii. Suntem uluiti de evenimente inexplicabile, dar in acelasi timp ni le dorim, vrem sa avem credinta ca miracole chiar se petrec. In constructia personajului am devenit foarte emotional pentru ca si eu, ca persoana, vreau sa cred in miracole. Cum a scris Shakespeare, it is required that you do awake your faith that miracles can happen. Minunata experienta!” Intr-adevar, ne-am minunat si noi petrecand o emotionanta seara de teatru la Old Globe, urmarindu-l pe scena pe noul nostru priten, actorul Kushtrim Hoxha. Si cu mare bucurie trebuie sa consemnam ca, in buna traditie, romanul merge la teatru si in California si astfel am avut placerea sa cunoastem doua familii de tineri stabiliti in San Diego care au fost alaturi de noi la premiera!

(Photo: Kushtrim Hoxha, in centru, alaturi de Billy Campbell, prin bunavointa teatrului Old Globe)

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by Ellen Dostal

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It's Shakespeare for the masses in 2014 as we celebrate the 450th anniversary of Shakespeare's birth! In Southern California you'll find more productions and events than ever so mark your calendar now for a big year ahead.

L.A. Theatre Works kicks off its 2014 radio theatre series with *The Comedy of Errors* starring [Jesse Tyler Ferguson](#), [Hamish Linklater](#), and [Emily Bergl](#). Ferguson and Linklater delighted audiences last summer as Shakespeare's

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hilarity in person January 30 - February 2 when *The Comedy of Errors* is performed and recorded at UCLA's James Bridges Theater for broadcast on public radio nationwide. <http://latw.org>

The Porters of Hellsgate begin their eighth season with *Henry V*, previewing on Valentine's Day at The Whitmore in North Hollywood. Artistic director, Charles Pasternak, will direct and play the title role, one he received rave reviews for last summer at Shakespeare Santa Cruz. **Leon Russom** also returns to The Porters following up his role as Gloucester in *King Lear* with one of Shakespeare's most famous narrators of all. I can hear "O for a Muse of fire now..." www.portersofhellsgate.com

And as a side note - it's nice to see that **Shakespeare Santa Cruz** is finding support. It was quite a blow when UC Santa Cruz abruptly terminated its 32-year partnership with the company, but thanks to the Arts Council Santa Cruz County, they are currently fundraising for their 2014 season. You'll find the latest updates, as well as some terrific photos of previous productions, including Pasternak in *Henry V*, at www.shakespeareplayon.net.

Something wicked this way comes on March 8th when **A Noise Within** ventures into the dark world of the Scottish play starring **Elijah Alexander** as Macbeth and Jules Willcox as Lady Macbeth. Both have appeared in previous ANW productions, Alexander in *Don Juan* and Willcox in last year's productions of *Pericles*, *Prince of Tyre* and *Eurydice*. For an in-depth, pre-show discussion of the play, make sure you attend the Wednesday, March 12 performance. www.anoisewithin.org

If you're in San Diego you can see **Intrepid Shakespeare Company's** *Macbeth* at the Clayton E Liggett Theatre on the campus of San Dieguito Academy in Encinitas. It previews on January 31 and officially opens February 2. Directed by Christy Yael-Cox, it will run through February 16. www.intrepidshakespeare.com

Also in San Diego, artistic director **Barry Edelstein** will make his **Old Globe** directorial debut with Shakespeare's *The Winter's Tale* opening February 8th. This marks the first indoor Shakespeare production at the Globe in over a decade. **The Old Globe's** outdoor Summer Shakespeare Festival will include *Othello*, also directed by Edelstein, and *Two Gentlemen of Verona*, directed by **Mark Lamos**. Rather than running in repertory, each production will feature distinct scenery and casts, each with its own separate run. This is a return to the Globe's outdoor theater's producing structure of 1988 to 2003, under then-artistic director Jack O'Brien, and promises to create an immersive experience for audiences. www.theoldglobe.org

Two well-known out-of-town troupes will make appearances in Southern California this spring. On March 15, **Aquila Theatre** Company presents *Twelfth Night* as part of the **Carpenter Performing Arts Center's** Wit & Wisdom Series in Long Beach. Aquila will also offer a free master class for students and the community on the CSULB Campus in the afternoon. [Click Here](#) for more information and to RSVP, as class size is limited.

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Billy Campbell, Paul Michael Valley & Natacha Roi to Lead The Globe's 'WINTER'S TALE'; Full Cast Announced

January 17 12:01 PM 2014

by BWW News Desk

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The Old Globe today announced the complete cast and creative team for Shakespeare's spellbinding romance The Winter's Tale. Artistic Director **Barry Edelstein** makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in over a decade. The Winter's Tale will run Feb. 8 - March 16, 2014 on the Donald and **Darlene Shiley** Stage in the OldGlobe Theatre, part of the Globe's **Conrad Prebys** Theatre Center. Preview performances run Feb. 8 - Feb. 12. Opening night is Thursday, Feb. 13 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619)

23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

NPR calls Old Globe Artistic Director **Barry Edelstein** "one of the country's leading Shakespeareans." Now Edelstein's work takes center stage with The Winter's Tale, Shakespeare's most enchanting masterpiece, featuring a powerful musical score written expressly for the production by acclaimed classical composer **Michael Torke**. The Winter's Tale sweeps breathtakingly from tragedy to comedy and along the way visits kings and queens, dancing shepherds, a most extraordinary statue, and one notoriously hungry bear before it reaches its stunning, magical conclusion.

"I am beyond thrilled to begin my tenure as Artistic Director at this great American Shakespeare theater by staging my favorite of the Bard's plays," said Edelstein. "I'm glad to be escorting Shakespeare back indoors at the Globe for the first time in a decade, and I'm very fortunate to be collaborating with an amazing company of actors, a first-rate design team, and a major composer. All in all, it's an embarrassment of riches."

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Billy Campbell, Paul Michael Valley & Natacha Roi to Lead The Globe's 'WINTER'S TALE'; Full Cast Announced

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January 17 12:01 PM 2014

by BWW News Desk

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The Winter's Tale is supported in part through gifts from 2014 Shakespeare Sponsor Qualcomm Foundation and Production Sponsors John A. Berol, Karen and Donald Cohn, Elaine and Dave Darwin, and Kathryn Hattox. Additional support is provided by HoyleCohen.

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Photo by **Jim Cox**

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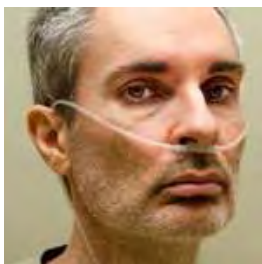
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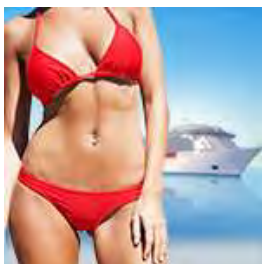
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The banner is divided into two main sections. The top section features a portrait of William Shakespeare on the left and the text "Shakespeare Spotlight" in a large, white, serif font on a black background. The bottom section is a white banner with a black border. It features two portraits of actors in Elizabethan attire, one on the left and one on the right. Between the portraits, the text reads: "Mr. William Shakespeares TWELFE NIGHT, OR WHAT YOU WILL. THE TRAGEDIE OF KING RICHARD THE THIRD Now in previews on Broadway". At the bottom center of the banner is a red button with the text "LEARN MORE" in white.

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Photo Flash: Meet the Cast of THE WINTER'S TALE at The Old Globe!

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by BWW News Desk

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The Old Globe today announced the complete cast and creative team for Shakespeare's spellbinding romance The Winter's Tale. Artistic Director [Barry Edelstein](#) makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in over a decade. The Winter's Tale will run Feb. 8 - March 16, 2014 on the Donald and [Darlene Shiley](#) Stage in the OldGlobe Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Feb. 8 - Feb. 12. Opening night is Thursday, Feb. 13 at 8:00 p.m. Meet the cast in the photos below!

NPR calls Old Globe Artistic Director [Barry Edelstein](#) "one of the country's leading Shakespeareans." Now Edelstein's work takes center stage with The Winter's Tale, Shakespeare's most enchanting masterpiece, featuring

a powerful musical score written expressly for the production by acclaimed classical composer **Michael Torke**. The Winter's Tale sweeps breathtakingly from tragedy to comedy and along the way visits kings and queens, dancing shepherds, a most extraordinary statue, and one notoriously hungry bear before it reaches its stunning, magical conclusion.

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The cast of *The Winter's Tale* also features Erin **Elizabeth Adams** (Dorcas), Jordi Bertran (Mamillius), **Meaghan Boeing** (Emilia), **Lindsay Brill** (Mopsa), **Angel Desai** (Paulina), Jamal Douglas (Mariner), **Kushtrim Hoxha** (Cleomenes), **Paul Kandel** (Autolycus, Archidamus), **Maya Kazan** (Perdita), **A.Z. Kelsey** (Florizel), **Mark Nelson** (Antigonus, Old Shepherd), **Natacha Roi** (Hermione), **Robbie Simpson** (Dion), **Brendan Spieth** (Clown), **Paul Michael Valley** (Polixenes), **Cornell Womack** (Camillo), Patrick Zeller (Jailer), and Nadia Guevara and Albert Park (Ensemble).

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Photo Credit: **Jim Cox**

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Paul Michael Valley appears as Polixenes, Natacha Roi as Hermione, and Billy Campbell as Leontes



Golden Globe nominee Billy Campbell appears as Leontes



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Old Globe Artistic Director **Barry Edelstein** (back row, center) with the cast of *The Winter's Tale*: (back row, from left) **Kushtrim Hoxha**, **A.Z. Kelsey**, **Lindsay Brill**, **Robbie Simpson**, **Brendan Spieth**, **Paul Kandel**, **Meaghan Boeing**, and **Patrick Zeller**; (middle row) **Angel Desai**, **Paul Michael Valley**, **Natacha Roi**, **Billy Campbell**, **Cornell Womack**, and **Mark Nelson**; (front row) **Jamal Douglas**, **Erin Elizabeth Adams**, **Nadia Guevara**, and **Albert Park** (not pictured: **Jordi Bertran** and **Maya Kazan**).

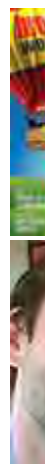
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Golden Globe nominee Billy Campbell appears as Leontes



Paul Michael Valley appears as Polixenes, Natacha Roi as Hermione, and Billy Campbell as Leontes



Natacha Roi appears as Hermione



The cast of The Winter's Tale: (back row, from left) [Kushtrim Hoxha](#), [A.Z. Kelsey](#), [Lindsay Brill](#), [Robbie Simpson](#), [Brendan Spieth](#), [Paul Kandel](#), [Meaghan Boeing](#), and Patrick Zeller; (middle row) [Angel Desai](#), [Paul Michael Valley](#), [Natacha Roi](#), Billy Campbell, [Cornell Womack](#), and [Mark Nelson](#); (front row) Jamal Douglas, Erin [Elizabeth Adams](#), Nadia Guevara, and Albert Park (not pictured: Jordi Bertran and [Maya Kazan](#)).

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Old Globe's *The Winter's Tale* to Feature Billy Campbell, Paul Kandel and Angel Desai

By [Carey Purcell](#)
20 Jan 2014

Artistic director **Barry Edelstein** will make his Old Globe directorial debut with *The Winter's Tale*, the first indoor Shakespeare production at the Globe in more than ten years.

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Performances begin Feb. 8, prior to an official opening Feb. 13, and continue through March 16 on the Donald and Darlene Shiley Stage in **The Old Globe** Theatre.

The cast features Billy Campbell (*Hamlet*, "Once and Again") as Leontes, Erin Elizabeth Adams (*Gated, Heist!*) as Dorcas, Jordi Bertran (*Dr. Seuss' How the Grinch Stole Christmas!*, *Les Misérables*) as Mamillius, Meaghan Boeing (*Man of La Mancha*, *Master Class*) as Emilia, Lindsay Brill (*The Bear*, *The Big Not Knowing*) as Mopsa, **Angel Desai** (*Company*, *The Tempest*) as Paulina, Jamal Douglas (*The Lysistrata Project*, ***Superior Donuts***) as Mariner and Kushtrim Hoxha (*Rock 'n' Roll*, *King Lear*) as Cleomenes.

The cast also includes Tony nominee **Paul Kandel** (***Jesus Christ Superstar***, ***The Who's Tommy***) as Autolycus and Archidamus, Maya Kazan ("The Knick") as Perdita, A.Z. Kelsey (*Dead Letter Office*, *Much Ado About Nothing*) as Florizel, **Mark Nelson** (*Timon of Athens*, *My Name is Asher Lev*) as Antigonus and Old Shepherd, Natacha Roi (*The Real Thing*, *Radiance: The Passion of Marie Curie*) as Hermione, Robbie Simpson (*A Class Act*, *Spring Awakening*) as Dion, Brendan Spieth (*American River*, *Common Hall Village 20: an OZET Performance*) as Clown, **Paul Michael Valley** (*Talley's Folly*, 1776) as Polixenes, Cornell Womack (*On Golden Pond*, ***Talk Radio***) as Camillo, Patrick Zeller (*The American*

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Plan, "Virgin Alexander") as Jailer and Nadia Guevara and Albert Park as the Ensemble.

"I am beyond thrilled to begin my tenure as Artistic Director at this great American Shakespeare theater by staging my favorite of the Bard's plays," Edelstein said in a statement. "I'm glad to be escorting Shakespeare back indoors at the Globe for the first time in a decade, and I'm very fortunate to be collaborating with an amazing company of actors, a first-rate design team, and a major composer. All in all, it's an embarrassment of riches."

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Tickets and more information are available by calling (619) 23-GLOBE or visiting TheOldGlobe.org.



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Performances begin this Saturday, February 8 as [The Old Globe](#) presents Shakespeare's spellbinding romance *The Winter's Tale*. Artistic Director [Barry Edelstein](#) makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in over a decade. *The Winter's Tale* will run Feb. 8 - March 16, 2014 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Feb. 8 - Feb. 12. Opening night is Thursday, Feb. 13 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe

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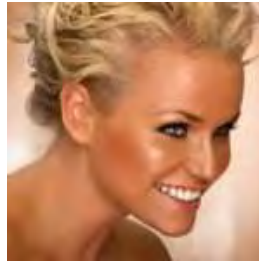
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Additional events taking place during the run of The Winter's Tale include:

INSIGHTS SEMINAR: The Winter's Tale
Monday, Feb. 10 at 7:00 p.m. FREE

Insights Seminars are informal presentations of ideas and insights to enhance the theatergoing experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

POST-SHOW FORUMS: The Winter's Tale
Tuesdays, Feb. 18 and 25 and Wednesday, March 5. FREE

Discuss the play with members of the The Winter's Tale cast and crew at post-show discussions led by the Globe's creative staff after the performances.

SUBJECT MATTERS: The Winter's Tale
Wednesday, Feb. 26. FREE

Following the performance, explore the ideas and issues raised by the production through brief, illuminating post-show discussions with local experts, such as scientists, artists, historians and scholars.

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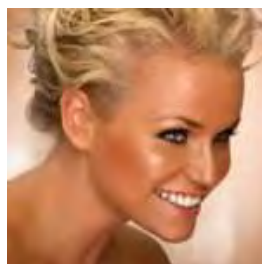
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by E.H. Reiter

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Joshua Bell and Sam Haywood - Friday night only!

Don't miss the opportunity to see one of the worlds most celebrated musicians, **Joshua Bell**, and Sam Haywood an acclaimed pianist, as they perform in duet. Bell is soloist, chamber musician, recording artist and orchestra leader and he performs on the 1713 Huberman Stradivarius violin and uses a late 18th century French bow by Francois

Tourte Haywood helped celebrate Chopin's bicentennial year by making the world premiere recording on Chopin's own Pleyel piano which has since been broadcast numerous times. Bell and Haywood have toured the world performing together, don't miss them while they're here! The Balboa Theatre sdtheaters.org

THE WINTER'S TALE - Opening Weekend

Now is the time to see the show with the famous stage direction "exit, pursued by bear!!" This Shakespearian masterpiece explores the powerful emotions that can shape our life and the choices we make: love, friendship and forgiveness. Directed by the Old Globe's Artistic Director **Barry Edelstein**, this is one not to miss! **The Old Globe** theoldglobe.org

BETHANY

How far would you go to get what you feel like you can't live without? Crystal and Gary live in a nice home in the suburbs, but they just met, this isn't really their home, and why they are there is what this drama is all about. Throw in a motivational speaker and a job at a Saturn dealership and Crystal struggles to try to get her life back on track with the obstacles that she encounters. **The Old Globe** theoldglobe.org



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Photo Flash: THE WINTER'S TALE Begins Performances Tonight at The Old Globe

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The Old Globe today announced the complete cast and creative team for Shakespeare's spellbinding romance The Winter's Tale. Artistic Director **Barry Edelstein** makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in over a decade. The Winter's Tale will run tonight, Feb. 8 - March 16, 2014 on the Donald and **Darlene Shiley** Stage in the OldGlobe Theatre, part of the Globe's **Conrad Prebys** Theatre Center. Preview performances run Feb. 8 - Feb. 12. Opening night is Thursday, Feb. 13 at 8:00 p.m. Meet the cast in the photos below!

NPR calls Old Globe Artistic Director **Barry Edelstein** "one of the country's leading Shakespeareans." Now Edelstein's work takes center stage with The Winter's Tale, Shakespeare's most enchanting masterpiece, featuring a powerful musical score written expressly for the production by acclaimed classical composer **Michael Torke**. The Winter's Tale sweeps breathtakingly from tragedy to comedy and along the way visits kings and queens, dancing shepherds, a most extraordinary statue, and one notoriously hungry bear before it reaches its stunning, magical conclusion.

Acclaimed stage and screen actor **Billy Campbell** returns to the Globe following performances in the celebrated productions of Much Ado About Nothing (2003) and The Comedy of Errors (1997). Campbell currently stars as Dr. Alan Farragut on the new SyFy Channel drama "Helix." He is perhaps best known for his lead role on the series "Once and Again," for which he received a Golden Globe Award nomination, and the cult favorite film The Rocketeer. His other theatre credits include Fortinbras (Ovation Award) and Roundabout Theatre Company's Hamlet, and his television and film credits include "The Killing," "The 4400," "Crime Story," "Dynasty," Gettysburg, Enough, and Dracula.

The cast of The Winter's Tale also features Erin **Elizabeth Adams** (Dorcas), Jordi Bertran (Mamillius), **Meaghan Boeing** (Emilia), **Lindsay Brill** (Mopsa), **Angel Desai** (Paulina), Jamal Douglas (Mariner), **Kushtrim Hoxha** (Cleomenes), **Paul Kandel** (Autolycus, Archidamus), **Maya Kazan** (Perdita), **A.Z. Kelsey** (Florizel), **Mark Nelson** (Antigonus, Old Shepherd), **Natacha Roi** (Hermione), **Robbie Simpson** (Dion), **Brendan Spieth** (Clown), **Paul Michael Valley** (Polixenes), **Cornell Womack** (Camillo), **Patrick Zeller** (Jailer), and Nadia Guevara and Albert Park(Ensemble).



The creative team includes Taylor Peckham (Music Director), [Wilson Chin](#) (Scenic Design), [Judith Dolan](#) (Costume Design), [Russell H. Champa](#) (Lighting Design), [Fitz Patton](#) (Sound Design), [Michael Torke](#) (Original Music), Bryan Byrnes (Fight Director), Jan Gist (Voice and Dialect Coach), [Caparelliotis Casting](#) (Casting), and [Anjee Nero](#) (Stage Manager).

Tickets to The Winter's Tale can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on Feb. 8 and continue through March 16. Ticket prices start at \$29.

Photo Credit: [Jim Cox](#)

High-Res Photo Gallery

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[Paul Michael Valley](#) appears as Polixenes, [Natacha Roi](#) as Hermione, and [Billy Campbell](#) as Leontes





Golden Globe nominee **Billy Campbell** appears as Leontes



Id Globe Artistic Director **Barry Edelstein** (back row, center) with the cast of *The Winter's Tale*: (back row, from left) **Kushtrim Hoxha**, **A.Z. Kelsey**, **Lindsay Brill**, **Robbie Simpson**, **Brendan Spieth**, **Paul Kandel**, **Meaghan Boeing**, and **Patrick Zeller**; (middle row) **Angel Desai**, **Paul Michael Valley**, **Natacha Roi**, **Billy Campbell**, **Cornell Womack**, and **Mark Nelson**; (front row) **Jamal Douglas**, **Erin Elizabeth Adams**, **Nadia Guevara**, and **Albert Park** (not pictured: **Jordi**

Bertran and Maya Kazan).



Golden Globe nominee Billy Campbell appears as Leontes

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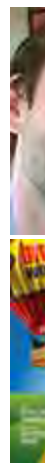
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Paul Michael Valley appears as Polixenes, Natacha Roi as Hermione, and Billy Campbell as Leontes

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Natacha Roi appears as Hermione



The cast of The Winter's Tale: (back row, from left) [Kushtrim Hoxha](#), [A.Z. Kelsey](#), [Lindsay Brill](#), [Robbie Simpson](#), [Brendan Spieth](#), [Paul Kandel](#), [Meaghan Boeing](#), and [Patrick Zeller](#); (middle row) [Angel Desai](#), [Paul Michael Valley](#), [Natacha Roi](#), [Billy Campbell](#), [Cornell Womack](#), and [Mark Nelson](#); (front row) [Jamal Douglas](#), [Erin Elizabeth Adams](#), [Nadia Guevara](#), and [Albert Park](#) (not pictured: [Jordi Bertran](#) and [Maya Kazan](#)).

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Shakespeare Spotlight

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Photo Flash: First Look at Billy Campbell and More in THE WINTER'S TALE at The Old Globe

February 12 5:02 PM 2014

by BWW News Desk

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Performances begin this Saturday, February 8 as [The Old Globe](#) presents Shakespeare's spellbinding romance *The Winter's Tale*. Artistic Director [Barry Edelstein](#) makes his Old Globe directorial debut with the show, the first indoor Shakespeare production at the Globe in over a decade. *The Winter's Tale* will run Feb. 8 - March 16, 2014 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Feb. 8 - Feb. 12. Opening night is Thursday, Feb. 13 at 8:00 p.m. BroadwayWorld has a first look at the cast in action below!

NPR calls Old Globe Artistic Director [Barry Edelstein](#) "one of the country's leading Shakespeareans." Now Edelstein's work takes center stage with *The Winter's Tale*, Shakespeare's most enchanting masterpiece, featuring a powerful musical score written expressly for the production by acclaimed classical composer [Michael Torke](#). *The Winter's Tale* sweeps breathtakingly from tragedy to comedy and along the way visits kings and queens, dancing shepherds, a most extraordinary statue, and one notoriously hungry bear before it reaches its stunning, magical conclusion.

Acclaimed stage and screen actor [Billy Campbell](#) returns to the Globe following performances in the celebrated productions of *Much Ado About Nothing* (2003) and *The Comedy of Errors* (1997). Campbell currently stars as Dr. Alan Farragut on the new SyFy Channel drama "Helix." He is perhaps best known for his lead role on the series "Once and Again," for which he received a Golden Globe Award nomination, and the cult favorite film *The Rocketeer*. His other theatre credits include *Fortinbras* (Ovation Award) and Roundabout Theatre Company's *Hamlet*, and his

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Tickets to The Winter's Tale can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: [Jim Cox](#)

High-Res Photo Gallery

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[Paul Michael Valley](#) as Polixenes, [Billy Campbell](#) as Leontes, and [Natacha Roi](#) as Hermione



Billy Campbell as Leontes (foreground, right) and the cast of William Shakespeare's The Winter's Tale



Paul Michael Valley as Polixenes, A.Z. Kelsey as Florizel, Maya Kazan as Perdita, Billy Campbell as Leontes, and Angel Desai as Paulina



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Billy Campbell as Leontes and Mark Nelson as Antigonus with (background) Albert Park, Kushtrim Hoxha, Brendan Spieth, and Robbie Simpson

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Billy Campbell as Leontes



Natacha Roi as Hermione, Jordi Bertran as Mamillius, and Billy Campbell as Leontes



A.Z. Kelsey as Florizel and Maya Kazan as Perdita



Natacha Roi as Hermione with (background, from left) Lindsay Brill, Angel Desai, and Albert Park



(center) **A.Z. Kelsey** as Florizel and **Maya Kazan** as Perdita with the cast of **William Shakespeare's** *The Winter's Tale*



Billy Campbell as Leontes, **Natacha Roi** as Hermione, **A.Z. Kelsey** as Florizel, and **Maya Kazan** as Perdita



Paul Kandel as Autolycus (right) and the cast of William Shakespeare's The Winter's Tale



Paul Michael Valley as Polixenes, Billy Campbell as Leontes, and Natacha Roi as Hermione



Brendan Spieth as Clown and Mark Nelson as Old Shepherd



Billy Campbell as Leontes and Cornell Womack as Camillo



Billy Campbell as Leontes and **Natacha Roi** as Hermione



Billy Campbell as Leontes (center) with (from left) Mark Nelson, Angel Desai, Natacha Roi, Patrick Zeller, and Paul Michael Valley

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What to Watch in San Diego this Weekend: 2/14/14

February 14 6:02 AM 2014

by E.H. Reiter

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Theatre is the perfect way to celebrate Valentines Day with your favorite person or to celebrate the long weekend! Here is what San Diego theatres have in store for you this weekend!

THE WHO & THE WHAT - Opening Weekend!

Written by 2013 Pulitzer Prize winning playwright [Ayad Akhtar](#), this play examines what happens when our modern lives are in conflict with our traditions. Zarina is brilliant and outspoken, which leads her to clash with her more traditional and conservative Muslim father and sister. Zarina finds her

release in her writing, but what happens when that could potentially tear her family apart?

[La Jolla Playhouse](#) www.lajollaplayhouse.org

Brian Regan - February 14th - 2 shows only!

What is more romantic then making your valentine laugh? Well, Brian Regan, a premier comic on his theatre tour around the country, will make them laugh. You just get to reap all the benefits. With humor that is a balance of physicality and clever writing, and more appearances on *The Late Show with David Letterman* show than any other comedian, he is one you don't want to miss! Balboa Theatre www.Sandiegotheatres.org

"THE WINTERS TALE - Now playing!

Now is the time to see the sow with the famous stage direction "exit, pursued by bear!!" This Shakespearian masterpiece explores the powerful emotions tat can shape our life and the choices we make: love, friendship and forgiveness. Directed by the Old Globe's Artistic Director [Barry Edelstein](#), this is one not to miss! [The Old Globe](#) www.theoldglobe.org



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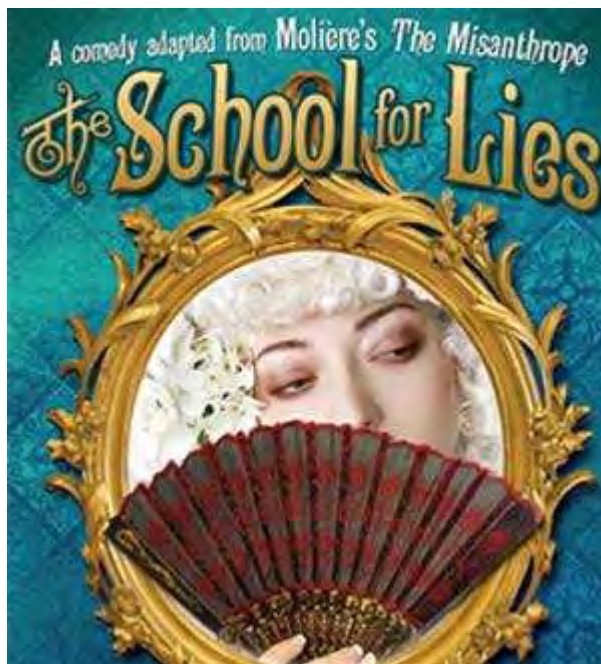
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by E.H. Reiter

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It doesn't matter if you like music or drama, or prefer new works to older works, this weekend you have a banquet of choices in San Diego theatres!

THE SCHOOL FOR LIES - Opening weekend!

Molière's wit is always good for an entertaining night of theatre, but when you combine it with Tony Award-nominee **David Ives'** off-color tribute to THE MISANTHROPE it becomes something you should not miss! In a glittering world of gossip, glamour and scandal, a gaggle of misbehaving characters chatter away in hilarious rhyming couplets while trying to woo each other. See just how hilarious that can be! **North Coast Repertory Theatre** www.northcoastrep.org

THE ELIXIR OF LOVE - Closing weekend!

THE ELIXIR OF LOVE is a romantic comedy that follows Nemorino, who desperately wants to marry the wealthy Adina. When she attracts a handsome Sergeant as her suitor/ Desperate to win her hand, he to Dr. Dulcamara's "elixir of

love" in hope of winning her love. Is the elixir really a magic potion or is just a bottle of wine? Is the doctor a quack or a miracle worker? Find out this weekend! **San Diego Opera** www.sdopera.org

BETHANY - Closing Weekend!

How far would you go to get what you feel like you can't live without? Crystal and Gary live in a nice home in the suburbs, but they just met, this isn't really their home, and why they are there is what this drama is all about. Throw in a motivational speaker and a job at a Saturn dealership and Crystal struggles to try to get her life back on track with the obstacles that she encounters. **The Old Globe** www.theoldglobe.org

THE WINTER'S TALE

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La Jolla Playhouse www.lajollaplayhouse.org

CRUMBS FROM THE TABLE OF JOY

Set in the 1950's, this story follows Ernestine Crump is struggling to find her way as a young African American woman who just lost her mother, her communist aunt moves in preaching feminism, and her father has turned to religion for solace and brings home with a new white wife. This coming of age, and surprising funny story about how to embrace and adapt to change, comes from Pulitzer Prize-Winning playwright, **Lynn Nottage**, **Moxie Theatre**
www.Moxietheatre.com

What are you going to see?

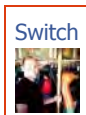
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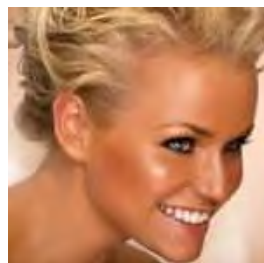
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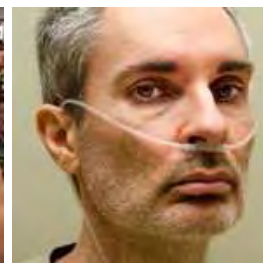
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What to Watch in San Diego This Weekend: 2/28/14

February 28 5:02 AM 2014

by E.H. Reiter

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Theatre is everywhere this weekend! What are you going to see?

DETROIT

What happens when you meet people who suddenly make you wonder if you are truly happy with who you have chosen to be? This play is the Obie winner and finalist for the Pulitzer Prize and it explores the American dream and the pursuit of happiness, as Ben and Mary-a couple who are comfortably settled into their suburban lifestyle but find themselves challenged by their new free-spirited neighbors. With biting humor, playwright D'Amour challenges American cultural

assumptions about status, comfort, ambition and community. San Diego Rep www.sdrep.org

THE SCHOOL FOR LIES

Molière's wit is always good for an entertaining night of theatre, but when you combine it with Tony Award-nominee [David Ives'](#) off-color tribute to "The Misanthrope" it becomes something you should not miss! In a glittering world of gossip, glamour and scandal, a gaggle of misbehaving characters chatter away in hilarious rhyming couplets while trying to woo each other. See just how hilarious that can be! North Coast Repertory Theatre

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www.theoldglobe.org

THE WHO AND THE WHAT

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Shakespeare in LA

THE WINTER'S TALE, Indoors at The Old Globe

20 NOV 2013 [Leave a Comment](#)

by shakes2011 in San Diego Tags: The Old Globe, the winter's tale



(<http://shakespeareinla.files.wordpress.com/2013/11/the-winters-tale-old-globe.jpg>) **Barry Edelstein** brings Shakespeare back indoors at the Globe for the first time in over a decade when he directs Shakespeare's *The Winter's Tale*, featuring original music by **Michael Torke**, February 8 – March 16, 2014. Shakespeare's sublime late masterpiece sweeps breathtakingly from jealousy, rage, and loss to redemption, reconciliation, and, finally, wonder. Along the way it visits kings and queens, a singing street hustler, dancing shepherds, a most extraordinary statue – and one notoriously hungry bear. A profound exploration of the simple miracles in life and the forces that shape them: love, friendship, and forgiveness. There will be a FREE Insights Seminar featuring a panel of artists from the show on Monday, February 10 at 7:00 pm and a Post-Show Forum with cast members February 18 and 25 and March 5. Tickets start at \$29. Opening night is February 13. www.theoldglobe.org (<http://www.theoldglobe.org>)

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Client Name: The Old Globe
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**BARRY
EDELSTEIN**
ARTISTIC CHIEF, THE OLD GLOBE



Client Name: The Old Globe
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WITH HIS FIRST-EVER OLD GLOBE DIRECTING PROJECT AND A RETHINKING OF THE THEATER'S ANNUAL SHAKESPEARE FESTIVAL, Globe artistic chief Barry Edelstein is leaping into 2014 with both very fashionably clad feet.

Edelstein, it seems, is a sock man, with a longtime habit of wearing some pretty colorful numbers over his toes.

It's gotten to the point where "people actually grab my trousers and pull them up" at public events to check his footwear, Edelstein says with a laugh.

Edelstein is better-known as an expert in that playwright with legs: William Shakespeare, whose works have been a foundation of the Globe's nearly 80-year history.

In February, Edelstein will stage "The Winter's Tale," the complex Bard work he first directed as artistic chief of the off-Broadway Classic Stage Co. (Edelstein subsequently became director of the Public Theater's Shakespeare Initiative, before joining the Globe just over a year ago.)

"I have a history with the play, I love the play, and I'm really enjoying revisiting it 10 years later," he says.

Summer brings a revamped Shakespeare Festival that goes from three plays to two, produced end-to-end rather than in simultaneous "repertory" format (which had been the practice at the Globe over the past decade).

"I don't like characterizing it as some kind of revolutionary change," says Edelstein, who will direct "Othello" in June as part of the fest. "It just allows us to relieve the plays from the pressure of having to work in concert with the other two."

He's also sharpening the Globe's focus both on new plays and community involvement; those two efforts come together in a planned mayoral forum on housing issues, timed for the West Coast premiere of Laura Marks' "Bethany," a play dealing with that topic.

"Shakespeare says, 'Hold a mirror up to nature,'" as Edelstein notes, paraphrasing "Hamlet." "And that's what we've got to do."

JAMES HEBERT • U-T

People to watch in 2014

By U-T San Diego 5 p.m. Jan. 4, 2014

One is taking over a technology titan. Another is tapping into San Diego's craft beer boom. One is leading the charge to allow California's community colleges to offer baccalaureate degrees. Another leads the Chargers. One is a new mayor and two are vying for that job. Sixteen in all, they are the ones to keep an eye on in the new year. Some are already famous, some will surely be. They are leading their fields and developing new ones, rewriting the rules and even writing a first novel. Together they'll move this region forward in 2014.

Jorge Astiazarán Orcí

Tijuana mayor

Can a doctor with a passion for volunteering find the cure for Tijuana's ills? Jorge Astiazarán Orcí is counting on it.

The city's new mayor said fighting crime is foremost on his mind for 2014, as he hopes to bring "a greater sense of security for Tijuana's residents and visitors."

Astiazarán, who launched his administration on Dec. 1, faces a range of challenges in this city of about 1.7 million residents. Tijuana is saddled with one of the highest municipal debts in Mexico. Unemployment levels remain high. Many streets are in dire need of paving.

"Three years is very little time for a city that's so vast and with so many problems as Tijuana. One can plant some seeds so that someone may harvest it in the future," said Astiazarán, a 51-year-old internist who is a longtime volunteer for the Tijuana Red Cross. He was referring to the three-year term for mayors in Mexico, who cannot run for consecutive re-election.

Tijuana has 2,190 police officers, but not all of them are available for routine patrols. (About 600 belong to the city's commercial police division, which deals with security for businesses.) In the coming year, Astiazarán aims to train 150 to 200 new cadets. By the end of his term, he hopes to have 500 additional officers in the police department.

For now, he said, "What's most important is a real coordination with state police and federal police. We've already begun joint patrols, and we've had some good results."

On the binational front, the mayor counts on continuing Tijuana's close relations with San Diego's government and business leaders. He wants to jointly lobby for resources to expand border crossings, which would bring economic benefits to both countries.

He also hopes to change overall attitudes about his city: "I want San Diegans to understand Tijuaneños," he said. "Most of us are decent people, and there are many good things about Tijuana."

Once he leaves office, Astiazarán said his chief goal "is to be able to keep walking peacefully through Tijuana's streets, that people recognize me as someone who was always accessible, and above all, that we were honest in everything that we did."

SANDRA DIBBLE • U-T

Mark Cafferty

CEO, San Diego Regional Economic Development Corp.

Convincing businesses to move to San Diego isn't always easy, despite the annual sunshine.

California has some of the nation's highest taxes, and some conflicting regulations. That makes it a tough sell when competing with other states like Texas that have no corporate or personal state income taxes.

But it's Mark Cafferty's job to pitch the region's research and defense-laden economy as one whose benefits outweigh its costs.

"Our goal is to be a magnet for investment, talent and innovation," said Cafferty, chief executive of the nonprofit San Diego Regional Economic Development Corp.

And starting in 2014, Cafferty, 42, will have some extra tools to pitch to companies.

Up until this year, Cafferty most of the time could tell businesses considering San Diego that it was a region rich with talent. But

The Explorer, an annual pass that offers unlimited admission to the park's 17 museums, officially launches this spring.

"Without that barrier of admission, the pass allows visitors to get wonderfully lost in all the different museums, which are all so interesting and amazing," he said.

The passes, which have been on sale since November, have already received positive headlines and generated a lot of social media buzz. Current prices range from \$99 to \$199 but may change after the official rollout.

Creating user-friendly experiences is something's Comiskey's been doing when he lived in his native Australia, where he helped launch the country's first regional science and technology museum.

He came to the United States in 1998 to work as the Vice President for Guest Services and Operations at the Discovery Science Center in Santa Ana. He held similar positions for an Israeli tourism company on the East Coast and at the Downtown Anaheim Association, before coming to Balboa Park just about a year ago.

"Balboa Park is such a unique place," he said. "And the Explorer pass is going to be a wonderful thing for San Diego. Visitors will be able to explore new museums, discover new interests or really dive into something they already like. It will allow people the option of having a little snack of culture or a full meal of the arts."

NINA GARIN • U-T

Adam Day

Policy maker

Adam Day, the precocious baby of former San Diego State University President Thomas Day's family of nine children, has earned a reputation for adult supervision in the partisan world of public policy.

"Adam has a heart of gold," gushes Peder Norby, a member of the county Planning Commission, which Day chairs. Though both are Republicans, Day and he can disagree on environmental issues, but there's never a moment when the more liberal Norby doubts Day's honest desire to get the policy right for as many of the seven commissioners as possible.

Beginning as a 9-year-old watching his father work a room, Adam Day has studied the mechanics of political power.

A graduate of San Diego State University (where else?), Day, 44, worked for U.S. Sen. Pete Wilson in 1990 as an aide and then for three county supervisors in the '90s: George Bailey (policy adviser); Greg Cox (deputy chief of staff); and Dianne Jacob (chief of staff).

In 2002, Day started working full time for the Sycuan Band of the Kumeyaay Nation. In a role akin to city manager, Day engineered a complicated 2,000-acre reservation expansion with 600 acres going to a land conservancy.

Eleven years ago, Supervisor Bill Horn appointed Day, who lives in Alpine with his wife and five children, to the county's Planning Commission.

In 2008, Gov. Schwarzenegger appointed Day to the Del Mar Fairgrounds board. (As if he didn't have enough to do.) Three years ago, the fairgrounds turned into a battleground with powerful forces, including the city of Del Mar, poised to buy the regional attraction against the board's will. Gov. Jerry Brown torpedoed the sale and jettisoned three board members, leaving it to the diplomatic Day to lead the return to normalcy.

Someday in the not so distant future, Jacob will yield her East County seat, either through retirement or term limits (in 2020).

It won't take long for it to dawn on this conservative district that her job could be a good Day's work.

LOGAN JENKINS • U-T

Barry Edelstein

Artistic chief, the Old Globe

With his first-ever Old Globe directing project and a rethinking of the theater's annual Shakespeare Festival, Globe artistic chief Barry Edelstein is leaping into 2014 with both very fashionably clad feet.

Edelstein, you see, is a sock man, with a longtime habit of wearing some pretty colorful numbers over his toes.

It's gotten to the point where "people actually grab my trousers and pull them up" at public events to check his footwear, Edelstein

says with a laugh.

Edelstein is even better-known as an expert in that playwright with legs: William Shakespeare, whose works have been a foundation of the Globe's nearly 80-year history.

In February, Edelstein will stage "The Winter's Tale," the complex Bard work he first directed as artistic chief of the off-Broadway Classic Stage Co. (Edelstein subsequently became director of the Public Theater's Shakespeare Initiative, before joining the Globe just over a year ago.)

"I have a history with the play, I love the play, and I'm really enjoying revisiting it 10 years later," he says.

Summer brings a revamped Shakespeare Festival that goes from three plays to two, produced end-to-end rather than in simultaneous "repertory" format (which had been the practice at the Globe over the past decade).

"I don't like characterizing it as some kind of revolutionary change," says Edelstein, who will direct "Othello" in June as part of the fest. "It just allows us to relieve the plays from the pressure of having to work in concert with the other two."

He's also sharpening the Globe's focus both on new plays and community involvement; those two efforts come together in a planned mayoral forum on housing issues, timed for the West Coast premiere of Laura Marks' "Bethany," a play dealing with that topic.

"Shakespeare says, 'Hold a mirror up to nature,'" as Edelstein notes, paraphrasing "Hamlet." "And that's what we've got to do."

BRADLEY J. FIKES • U-T

David F. Hale

Chairman, Santarus

San Diego biotech veteran David F. Hale added yet another sizzling corporate sale to his list of accomplishments in 2013. So the obvious question for 2014: What's his next act?

The \$2.6 billion sale of Santarus was announced in November. Hale has been chairman of Santarus since 2004. The company's shares rose more than ninefold in the last five years.

Over more than two decades, Hale, 63, has established a record of persistence. A former president of Hybritech, San Diego's first biotech company, Hale has invested in or help lead a series of biotechs, from pharmaceuticals to consumer products.

In 2012, Hale led Carlsbad-based SkinMedica to a sale to Irvine-based Allergan for \$350 million upfront, and \$25 million more if the company meets sales goals. Also that year, Micromet, of which Hale was also chairman, was sold to biotech giant Amgen for \$1.6 billion.

The Micromet story marked a happy ending to one of Hale's failed companies, CancerVax. The Carlsbad-based company had tried to develop a vaccine for melanoma, a particularly deadly form of skin cancer. The vaccine failed late-stage clinical trials in 2005, and CancerVax was out of luck.

Micromet, a German biotech company looking for an American presence, bought publicly traded CancerVax. Hale, who had been president and CEO of CancerVax, became Micromet chairman.

Micromet established itself in Rockville, Md., and developed its own kind of cancer immune therapy, targeting blood cancers.

Hale had earlier gone through a similar experience with Gensia Pharmaceuticals, a San Diego biotech established in 1987 to develop heart medicines. He left Hybritech when it was purchased by Eli Lilly to become chairman and CEO of Gensia. But the company's lead product, Arasine, failed in 1992. Shares of Gensia plunged, and the company's future looked bleak.

In 1997, Gensia merged with another company, Sicor, to form Gensia Sicor. In 2003, Israel-based Teva Pharmaceuticals bought Gensia Sicor for \$3.4 billion.

BRADLEY J. FIKES • U-T

James Limjoco

Restaurateur

If you've visited Sublime Ale House in San Marcos or Sublime Tavern in Del Mar, chances are you've rubbed shoulders with

Shakespeare in LA

Shakespeare Spotlight: What to See in 2014

05 JAN 2014 2 Comments

by shakes2011 in Los Angeles, Pomona, San Diego, Thousand Oaks Tags: A Noise Within, Carpeneter Center, Independent Shakespeare Co., Intrepid Shakespeare Company, Kingsmen Shakespeare Festival, New American Theatre, Shakespeare Santa Cruz, The Broad Stage, The Old Globe, Theatricum Botanicum, troubies



(<http://shakespeareinla.files.wordpress.com/2014/01/s.jpg>) It's Shakespeare for the masses in 2014 as we celebrate the 450th anniversary of Shakespeare's birth! In Southern California you'll find more productions and events than ever so mark your calendar now for a big year ahead.

L.A. Theatre Works kicks off its 2014 radio theatre series with *The Comedy of Errors* starring Jesse Tyler Ferguson, Hamish Linklater, and Emily Bergl. Ferguson and Linklater delighted audiences last summer as Shakespeare's Antipholus and Dromio twins in The Public Theater's Shakespeare in the Park production in New York. See the hilarity in person January 30 – February 2 when *The Comedy of Errors* is performed and recorded at UCLA's James Bridges Theater for broadcast on public radio nationwide. <http://latw.org> (<http://latw.org>)

The Porters of Hellsgate begin their eighth season with *Henry V*, previewing on Valentine's Day at The Whitmore in North Hollywood. Artistic director, Charles Pasternak, will direct and play the title role, one he received rave reviews for last summer at Shakespeare Santa Cruz. Leon Russom also returns to The Porters following up his role as Gloucester in *King Lear* with one of Shakespeare's most famous narrators of all. I can hear "O for a Muse of fire..." now. www.portersofhellsgate.com (<http://www.portersofhellsgate.com>)

And as a side note – it's nice to see that **Shakespeare Santa Cruz** is finding support. It was quite a blow when UC Santa Cruz abruptly terminated its 32-year partnership with the company, but thanks to the Arts Council Santa Cruz County, they are currently fundraising for their 2014 season. You'll find the latest updates, as well as some terrific photos of previous productions, including Pasternak in *Henry V*, at www.shakespeareplayon.net (<http://www.shakespeareplayon.net>)

Something wicked this way comes on March 8th when **A Noise Within** ventures into the dark world of the Scottish play starring Elijah Alexander as Macbeth and Jules Willcox as Lady Macbeth. Both have appeared in previous ANW productions, Alexander in *Don Juan* and Willcox in last year's productions of *Pericles*, *Prince of Tyre* and *Eurydice*. For an in-depth, pre-show discussion of the play, make sure you

attend the Wednesday, March 12 performance. www.anoisewithin.org (<http://www.anoisewithin.org>)

If you're in San Diego you can see **Intrepid Shakespeare Company's** *Macbeth* at the Clayton E Liggett Theatre on the campus of San Dieguito Academy in Encinitas. It previews on January 31 and officially opens February 2. Directed by Christy Yael-Cox, it will run through February 16.
www.intrepidshakespeare.com (<http://www.intrepidshakespeare.com>)

Also in San Diego, artistic director Barry Edelstein will make his **Old Globe** directorial debut with Shakespeare's *The Winter's Tale* opening February 8th. This marks the first indoor Shakespeare production at the Globe in over a decade. The Old Globe's outdoor Summer Shakespeare Festival will include *Othello*, also directed by Edelstein, and *Two Gentlemen of Verona*, directed by Mark Lamos. Rather than running in repertory, each production will feature distinct scenery and casts, each with its own separate run. This is a return to the Globe's outdoor theater's producing structure of 1988 to 2003, under then-artistic director Jack O'Brien, and promises to create an immersive experience for audiences.
www.theoldglobe.org (<http://www.theoldglobe.org>)

Two well-known out-of-town troupes will make appearances in Southern California this spring. On March 15, Aquila Theatre Company presents *Twelfth Night* as part of the **Carpenter Performing Arts Center's** Wit & Wisdom Series in Long Beach. Aquila will also offer a free master class for students and the community on the CSULB Campus in the afternoon. [Click Here \(https://web.ovationtix.com/trs/pe.c/9811714\)](https://web.ovationtix.com/trs/pe.c/9811714) for more information and to RSVP, as class size is limited.

And in Santa Monica, The Bristol Old Vic and Cape Town's Handspring Puppet Company reunite to present *A Midsummer Night's Dream* April 3 – 20 at **The Broad Stage**, directed by Tom Morris. This is the same team who brought *War Horse* to life so you can be sure that a unique kind of magic will fill the air in Shakespeare's tale of romance, mischief and transformation. <http://thebroadstage.com> (<http://thebroadstage.com/midsummer>)

BritWeek Los Angeles takes place April 21 – May 4 with a special focus on Shakespeare in 2014. Founded in 2007 by Nigel Lythgoe and Bob Peirce, and now in its eighth year, BritWeek will celebrate the 450th anniversary of Shakespeare with an intimate evening of Shakespearean readings, sonnets and songs, performed by world class actors and singers, at the new Moss Theater in Santa Monica on April 25th. LA's own Hobart Elementary School, world-renowned for its Shakespeare drama program, will also stage a play during BritWeek. On May 3rd and 4th, BritWeek's second annual public festival on the Third Street Promenade will feature Shakespeare performances by both children and adults, as well as Shakespeare-inspired street art, music and dance. On May 4th, the **Inner City Shakespeare Ensemble** will perform *A Midsummer Night's Dream* in Grand Park as part of BritWeek's festivities.
www.britweek.org (<http://www.britweek.org>)

Over the summer, **The Will Geer Theatricum Botanicum** will celebrate Shakespeare's 450th Birthday with an All-Shakespeare season. In addition to their annual production of *A Midsummer Night's Dream*, the company will present *All's Well That Ends Well*, *Much Ado About Nothing*, and *King Lear*. Most exciting is the news that Ellen Geer will be back on stage starring in "a gender-reversed *Lear* for the 21st Century," in which Lear will have three sons and Gloucester will have two daughters.

In addition, Theatricum's production of *All's Well That Ends Well* will add another layer to the fascinating class and gender struggles, one which challenges our modern perceptions of what wealth and status look like. The privileged class will be cast with African American actors, while white actors will play the "second class citizens". The company's hope is that it will heighten the humanity within the play and force audiences to re-examine their values, all while laughing and crying with the characters



Client Name: The Old Globe
Publication Name: LGBT Weekly
Publication Date: January 02, 2014
Page Number: 018
Circulation: 50,000
Size: 89 sq inch
Value: \$835.75



Page 1 of 3

section 4a | entertainment feature

2014 SAN DIEGO



THEATER SCENE

HAS SOMETHING FOR EVERYONE



Client Name: The Old Globe
Publication Name: LGBT Weekly
Publication Date: January 02, 2014
Page Number: 018
Circulation: 50,000
Size: 89 sq inch
Value: \$835.75

BY TOM ANDREW

It is the season to make theater plans for the New Year! It's no secret that most San Diego theater companies are midway through their current season. Many of those companies have chosen a closing season line up that will get you out of the house and into their cozy theater seats.

Starting with some of the larger venues like The Old Globe, La Jolla Playhouse and Broadway San Diego, you are sure to find something that fits your entertainment needs.

This February The Old Globe will present its first indoor Shakespearean piece in more than a decade with *The Winter's Tale*. This miraculous show about love and forgiveness will be directed by newly appointed artistic director Barry Edelstein and will run until March 16.



Barry Edelstein

The La Jolla Playhouse will present a new page-to-stage musical called *Chasing the Song*. The show was written by Joe DiPietro and David Bryan and will be directed by Playhouse artistic director Christopher Ashley.



Broadway San Diego starts off the year with two well-known favorites: Garrison Keillor's *A Prairie Home Companion* and Disney's *Beauty and the Beast*. Keillor's show is a one night only event Jan. 4 and *Beast* will run from Jan. 7-12.

San Diego audiences have had the

pleasure of seeing Cygnet Theatre's live on air radio versions of *It's A Wonderful Life* and *A Christmas Carol* during the last 8 years. Keillor's live radio show has spanned decades and even spawned a film version starring Meryl Streep, Lily Tomlin and Woody Harrelson. Get a chance to see the master of live radio while you can!



Speaking of Cygnet Theatre, they will be presenting the Broadway hit and Tony award winning musical *Spring Awakening* from March 6-April 27.

Other mid-sized regional theaters here in San Diego like San Diego Repertory, Lamb's Players and San Diego Musical Theatre will also be presenting Tony Award winning shows.

Lamb's will be bringing *Les Misérables* to their stage in Coronado from July 18-Aug. 24. San Diego Musical Theatre will present *Next To*





Client Name: The Old Globe
 Publication Name: LGBT Weekly
 Publication Date: January 02, 2014
 Page Number: 018
 Circulation: 50,000
 Size: 89 sq inch
 Value: \$835.75



Normal from Sept. 26- Oct. 12 and The San Diego Rep will unveil the play *RED* from March 27-April 29.

And lastly, but certainly not least, are some of San Diego's most edgy and groundbreaking theaters. Ion Theatre, Circle Circle Dot Dot, Moxie and The Diversionary Theatre all push the envelope giving patrons productions that continually exceed their theaters modest space size.

Ion Theatre has taken the 6th at Penn theater space and has daringly produced some of Broadway's largest musicals with great success. This season they will be bringing Stephen Sondheim's rarely done *Passion* to their space. If past productions like *Grey Gardens* and *Gypsy* are any indication of what we can expect, *Passion* (directed by San Diego favorite and Ion member Kim Strassburger and running from April 19-May 17) will surely be a show not to miss.

Circle Circle Dot Dot produces more original shows than any other theater in San Diego and this season is chock full of just that. See the sequel to *San Diego I Love You* when they present *San Diego I Love You 2.0* written by Samantha Ginn and Julio Jacobo in February.

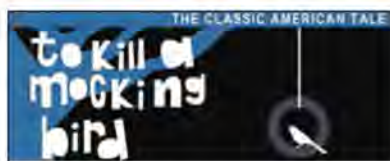
Moxie Theatre's upcoming production of *Mud Blue Sky* (May 2-June 8), will give patrons an inside look at just what flight attendants find and go through on those quick turnover flights. It's a raucous comedy about three flight attendants who dish about their personal lives while on a layover.

Diversionary Theatre, (San Diego's only LGBT theater) with the help of director James Vasques, has given San Diego some of the funniest and most

touching theater productions around. This summer they will present the cult pop musical favorite *BARE*.

BARE is a gripping musical about a group of Catholic students struggling to discover who they are under the roof of a Catholic boarding school.

While San Diego has a lot to offer, don't forget those theaters just outside of San Diego.



New Village Arts in Carlsbad is a theater that is definitely worth the trip. With shows like the classic *To Kill A Mockingbird* (April 4-May 4) and the comedy *Miss Firecracker Contest* (May 30-June 29), their theater always gives top-notch performances.



The same can be said for Sean Cox and Christy Yael's Intrepid Shakespeare Theatre in Encinitas. This February they will be taking on Shakespeare's Scottish play *Macbeth*. A spooky suspense filled thriller that will surely keep you on the edge of your seat.



Rounding out North County is North Coast Repertory in Solana Beach. They have given San Diego audiences both award winning musicals and plays during the last 3 decades. This season artistic director David Ellenstein will direct San Diego favorite and multiple Craig Noel Award recipient Rosina Reynolds in the world premier Lionel Goldstein play *Mandate Memories*. The show runs from April 9-May 4.

Whatever theater you choose to visit in 2014, you will surely get the best that San Diego has to offer. So get out and see why San Diego is known as one of the best theater towns in the nation. ❖

2014 San Diego theater scene has something for everyone

BY TOM ANDREW



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Barry Edelstein

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Client Name: The Old Globe
Publication Name: Riviera Magazine
Publication Date: January 01, 2014
Page Number: 0106
Circulation: 35,000
Size: 39 sq inch
Value: \$2,269.33

TOP FIVE: Arts writer Eric Olson curates the S.D. theater scene.



The Old Globe—The stalwart of San Diego theater never rests on its laurels. Powered by new Artistic Director Barry Edelstein, the bard is getting a dose of music and mayhem. February's production of *The Winter's Tale*, helmed by Edelstein, features an original minimalist score from composer Michael Torke. theoldglobe.org

La Jolla Playhouse—Some of the biggest names in the business are finding their way to Torrey Pines to develop the future of theater. The *DNA New Work Series*, running from Feb.17-March 2, features six one-day workshop readings of new works from writers around the world. lajollaplayhouse.org

San Diego Repertory Theatre—Politics and culture have stood center stage since its 1976 inception, giving early voice to the likes of Whoopi Goldberg. The tradition continues with shows like *In the Time of the Butterflies*, about 1960s political resistance in the Dominican Republic, and Pulitzer Prize finalist *Detroit*, directed by Rep founder Sam Woodhouse. sdrep.org

Moxie Theater—With a mission aimed at bringing "more diverse and honest images of women" to the stage, Moxie has attracted productions by locally and nationally renowned writers, including February's *Crumbs From the Table of Joy*, Pulitzer Prize-winning playwright Lynn Nottage's coming-of-age story set in 1950s Brooklyn. moxietheatre.com

Circle Circle dot dot—In its third season, CCdd has tackled the stories of local roller derbies, drag queens and street artists. February's *San Diego, I Love You 2.0* will take audiences on a "walking romantic comedy" through the streets of University Heights. After the success of last year's jaunt through Hillcrest, CCdd is proving that all the neighborhood is, in fact, a stage. circle2dot2.com

Thursday, February 06, 2014

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WHAT'S GOIN' ON

by Eileen Sondak | [February 2014](#) | [Post your comment »](#)

By Eileen Sondak

February may be the shortest month of the year, but it won't shortchange arts lovers. The month is chock full of theatrical and musical events, including the continuation of the San Diego Opera's 2014 season, a world premiere at the La Jolla Playhouse, a solo show by Hal Linden, and visits to Symphony Hall from the

Moscow Festival Ballet and the Taiko Drummers of Japan.

The La Jolla Playhouse is back with another new show. This time, it's "The Who and The What," by Pulitzer Prize-winning playwright Ayad Akhtar. The play examines life in a conservative Muslim family in Atlanta, as the brilliant daughter clashes with her traditional father. "The Who ..." is spiced with humor, but it focuses on the chasm between traditions and contemporary life. This world premiere will be ensconced in La Jolla Feb. 11-March 9.

The San Diego Opera's powerful production of "Pagliacci" will wind down on Feb. 2, but the eclectic season at the Civic Theatre is just getting warmed up. Donizetti's "The Elixir of Love" will open on Feb. 15. This romantic comedy, with Tatiana Lisnic and Giuseppe Filianoti in their San Diego Opera debuts, will delight audiences through Feb. 23.

The Old Globe will bring Shakespeare to the Main Stage this month, when Barry Edelstein directs "A Winter's Tale." This production is the first indoor staging of the Bard's work at the venerable Theatre in 14 years. It also marks the inaugural work directed by the Globe's new artistic director. The complex play has myriad plot turns, plenty of drama and excitement, and original music. "Winter's Tale" will dominate the Main Stage Feb. 8 through March 16.

Also on tap for the Globe is the continuation of "Bethany," a dramatic contemporary play that puts the audience in the midst of the foreclosure crisis. The story revolves around a single mother trying to navigate through a dismal economy. This dark comedy, penned by Laura Marks, is recommended for mature audiences due to strong language. "Bethany" will play on at the White Theatre through Feb. 23.

The Lamb's successful production of "Fiddler on the Roof" moved to the Lyceum Theatre in Horton Plaza, but its limited run will end on Feb. 2. Meanwhile, the Lamb's Coronado space is reviving one of its most popular comedies, "The Foreigner." This hilarious romp about a stuffy Englishman stranded in a rural Georgia lodge will amuse audiences until March 2.

North Coast Repertory Theatre's San Diego premiere of Aaron Posner's "Who Am I This Time? (And Other Conundrums of Love)" – a play based on short stories by sci-fi genius Kurt Vonnegut – will end its run at NCR's Solana Beach home on Feb. 2. Following on Feb. 19, is "The School for Lies," a madcap comedy adapted from Moliere's "The Misanthrope." This off-color homage to Moliere packs the 17th century tale with contemporary slang, and the results are side-splittingly funny. You'll have until March 16 to enjoy this high-voltage, Baroque-style vaudeville show.

The National Comedy Theatre on India Street will celebrate Valentine's Day on Feb. 14 with "House of Cards," a unique night out for local lovebirds. The group is led by artistic director Gary Kramer.

Cygnets Theatre is giving "Maple and Vine" its local premiere through Feb. 16. The clever fantasy about a modern couple who abandon the big city for a gated compound reminiscent of the bygone world of Ozzie and Harriet, examines attitudes about gender, race, and sexuality, and questions what people will sacrifice for happiness. The comedy is ensconced at the Old Town Theatre.

The San Diego Symphony's February slate kicks off on Feb. 1 with a 1924 flick at Symphony Hall. "The Thief of Bagdad," starring Douglas Fairbanks, has organ music by Russ Peck to propel the plot. "Nicole Cabell Sings Chausson" is next on the roster. The soprano, accompanied by members of the San Diego Symphony, will perform the chamber version of "Chanson Perpetuelle" on Feb. 4 at TSRI.

The Symphony, conducted by Maestro Jahja Ling, will take on Mendelssohn's Hymn of Praise Feb. 7-9, featuring the San Diego Master Chorale and several soloists. Also on the program at Symphony Hall is "Pipa Concerto," a new commissioned work by Zhao Jiping. Balletomanes will want to catch the Moscow Festival



Client Name: The Old Globe
Publication Name: San Diego Magazine
Publication Date: February 01, 2014
Page Number: 026
Circulation: 40,395
Size: 13 sq inch
Value: \$613.63



Must-sees on stage, on screen, and in the gallery

1

In *Aurora*, Azure Barton & Artists brings contemporary dance to Mandeville, February 19.

2

The San Diego Design Film Series presents *From Nothing. Something.* a documentary on the creative process. Museum of Photographic Arts, February 11.

3

La Jolla Playhouse's *The Who & The What* was penned by 2013 Pulitzer Prize winner Ayad Akhtar. February 11–March 9.

4

Moxie Theatre stages *Crumbs from the Table of Joy* by Pulitzer-winner Lynn Nottage, February 2–March 2.

EDITOR'S PICK

5

Artistic director Barry Edelstein makes his *Old Globe* directorial debut with *The Winter's Tale*, February 8–March 16.

6

Point Loma Nazarene University hosts the *Writer's Symposium by the Sea*. February 25–27.

GO ONLINE!

Read our exclusive interview with author Anne Lamott.



Client Name: The Old Globe
Publication Name: U-T San Diego
Publication Date: March 02, 2014
Page Number: E2
Circulation: 408,825
Size: 19 sq inch
Value: \$2,957.36



"The Winter's Tale"

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through March 16. Old Globe Theatre, Balboa Park. About \$29-\$99. (619) 234-5623 or theoldglobe.org

Globe artistic director Barry Edelstein's production of the moody, sometimes maddening Shakespeare play brims with visual detail: flowers that sprout from the stage, sets that shift from gleaming glass to pastoral forest, a funky old "field organ" that looks as if it belongs on the Western Front. While the staging — Edelstein's first directing project for the Balboa Park theater — wrestles at times to resolve the story's tonal dichotomies, its look is something to savor.

JAMES HEBERT • U-T



Client Name: The Old Globe
Publication Name: The Rancho Santa Fe News
Publication Date: February 21, 2014
Page Number: B9
Circulation: 9,314
Size: 16 sq inch
Value: \$258.81



BUSY YOUNG STAR

Young acting personality and Rancho Santa Fe resident Jordi Bertran brings the classic character, Colin Craven, to life in the California Youth Conservatory production of "The Secret Garden, A Musical," March 1 through March 15 at the Joan B. Kroc Theatre, 6611 University Ave, San Diego. For tickets and information, call (619) 269-1552. Bertran is also playing Mamilus in "Winter's Tale" at the Old Globe which opened last week and runs until March 16. *Courtesy photo*



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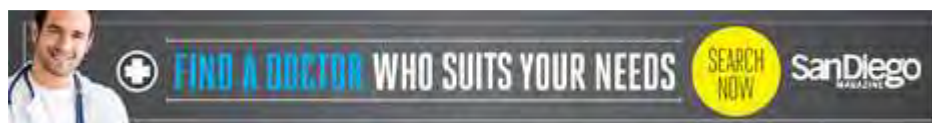
Must-sees on stage, on screen, and in the gallery

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- 2 The San Diego Design Film Series presents **From Nothing, Something**, a documentary on the creative process. Museum of Photographic Arts, *February 11*.
- 3 La Jolla Playhouse's **The Who & The What** was penned by 2013 Pulitzer Prize winner Ayad Akhtar. *February 11–March 9*.



AYAD AKHTAR

- 4 Moxie Theatre stages ***Crumbs from the Table of Joy*** by Pulitzer-winner Lynn Nottage, *February 2–March 2*.
- 5 **EDITOR'S PICK:** Artistic director Barry Edelstein makes his Old Globe directorial debut with ***The Winter's Tale***, *February 8–March 16*.
- 6 Point Loma Nazarene University hosts the ***Writer's Symposium by the Sea***. *February 25–27*. [Read our exclusive interview with author Anne Lamott!](#)



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Stage scene: Five for February

A look at the plays on the way before month's end

By [James Hebert \(/staff/james-hebert/\)](#) 4:59 P.M. FEB. 17, 2014

PRINT (HTTP://WWW.UTSANDIEGO.COM/
/NEWS/2014/FEB/17/THEATER-FIVE-FOR-
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SAVE COMMENTS 0



f (http://www.utsandiego.com)

Intro

It's been a busy month on the local stage scene already, with the openings of such still-running shows as the Old Globe's "The Winter's Tale," (<http://bit.ly/MkDrn9>) Moxie's "Crumbs

RECOMMENDED

TRENDING

Mexico's ice prince is back in the Games (...)

Mom, child killed in crash on north I-5 at c...

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From the Table of Joy," (<http://bit.ly/1cKBtGU>) NVA's "Circle Mirror Transformation" (<http://bit.ly/1ktvx9h>) and Lamb's "The Foreigner." (<http://www.utsandiego.com/news/2014/Feb/03/lambs-players-theater-review-foreigner/>) But February's not quite through with you yet. Here's what's up next:



'The Who and The Wh... Playhouse DNA Series 'School for Lies,' North ...

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We Recommend

- **Gaslamp Restaurant Closes After 19 Years** (<http://www.utsandiego.com/news/2014/jan/13/jimmy-loves-gaslamp-restaurant-closes-dimatteo/>)
- **Kevin Faulconer: The Anti-Filner** (<http://www.utsandiego.com/news/2014/Feb/15/mayor-faulconer-style-san-diego-filner/4/>)
- **Phil's BBQ Will Temporarily Close** (<http://www.utsandiego.com/news/2013/dec/30/phils-bbq-closes-temporarily-remodel/>)
- **Woman's Body Found In Surf Off Sunset Cliffs** (<http://www.utsandiego.com/news/2013/Oct/03/woman-body-ocean-sunset-cliffs/>)
- **Chargers Make Example Of Woodhead** (<http://www.utsandiego.com/news/2013/sep/23/danny-woodhead-chargers-ryan-mathews-running-backs/>)
- **Faulconer Unveils Diverse Transition Team** (<http://www.utsandiego.com/news/2014/feb/14/kevin-faulconer-transition-team-diverse/>)

From Around the Web

- **20 More Of The Raunchiest Latino Celeb Mag Covers!** (<http://lossip.com/10588/more-raunchy-latino-celeb-mag-covers/>) Lossip
- **Ramona Singer Walked In On Her Husband With His Girlfriend -- Wow** (http://thestir.cafemom.com/entertainment/167551/ramona_singer_walked_in_on) Tasty Articles
- **Fatal Fast: Despondent O.J. Simpson Looking To End His Life In Hunger Strike** (<http://radaronline.com/exclusives/2014/02/o-j-simpson-hunger-strike-suicide/>) Radar Online
- **15 Good Looking Celebrities Who Destroyed Themselves With Plastic Surgery** (<http://www.shebudgets.com/lifestyle/15-good-looking-celebrities-who-destroyed-themselves-with-plastic-surgery/24453>) She Budgets
- **Who Is The Hottest U.S. Olympian?** (<http://www.zimbio.com/Sexiest+Winter+Olympians>) Zimbio
- **The Housing Market's Big Impact On Today's Rental Market**

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FREE TRIAL

mother Crystal loses more than her house. She's staying positive, though – with plenty of help from a roommate with theories, a motivational speaker with a secret and her colleagues at the Saturn dealership downtown. But optimism is no match for a bad economy, and before long Crystal's quest for what she's lost turns into something else: the fight of her life. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 23. \$29-plus. (619) 234-5623. theoldglobe.org.

CRUMBS FROM THE TABLE OF JOY

It's 1950 and Ernestine Crump has just lost her mother. Her father turns to religion for solace, uprooting the family to be closer to the "Mission" in Brooklyn. Struggling to find her way as a young African American woman, Ernestine's life is upended when her communist aunt moves in preaching feminism and her father comes home with a new white wife. Moxie Theatre, 6663 El Cajon Blvd Suite N, San Diego. Through March 2. \$27-plus. (619) 220-0097. moxietheatre.com.

SUNDAY, JANUARY 26



CHICAGO

Set amidst the razzle-dazzle decadence of the 1920s, this is the story of Roxie Hart, a housewife and nightclub dancer who maliciously murders her on-the-side lover after he threatens to walk out on her. Desperate to avoid conviction, she dupes the public, the media and her rival cellmate, Velma Kelly, by hiring Chicago's slickest criminal lawyer to transform her malicious crime into a barrage of sensational headlines. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 2. \$29-plus. (714) 556-2787. scfta.org.

CLASSICS AT THE MERC

Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$12. (866) 653-8696. temeculatheater.org.

WEDNESDAY, JANUARY 29

JAZZ WEDNESDAYS

Yve Evans and Company. Laguna Beach Live, 891 Laguna Canyon Rd., Laguna Beach. \$15-\$20. (949) 715-9713. lagunabeachlive.org.

THE PRODUCERS

Based on the 1968 film a down-on-his-luck Broadway producer and his mild-mannered accountant come up with a scheme to produce the most notorious flop in history. Plummer Auditorium, 201 E. Chapman Ave., Fullerton.

Through Feb. 16. Ticket prices vary. (714) 589-2770. 3dtshows.com.

FEBRUARY

THURSDAY, FEBRUARY 6

JAZZ AT THE MERC

John Proulx Duo. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$15. (866) 653-8696. temeculatheater.org.

FRIDAY, FEBRUARY 7



THE HAMBURG BALLET

Program: the American premiere of "Liliom." Choreography, staging and design by John Neumeier. Music by Michel Legrand. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 9. \$29-plus. (714) 556-2787. scfta.org.

SATURDAY, FEBRUARY 8

THE WINTER'S TALE

Shakespeare's sublime late masterpiece sweeps breathtakingly from jealousy, rage and loss to redemption, reconciliation, and finally, wonder. Along the way it visits kings and queens, a singing street hustler, dancing shepherds, a most extraordinary statue – and one notoriously hungry bear. A profound exploration of the simple miracles in life and the forces that shape them: love, friendship, and forgiveness. Old Globe Theatre, Donald and Darlene Shiley Stage, Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through March 16. \$29-plus. (619) 234-5623. theoldglobe.org.

TOUR DE PALM SPRINGS

Annual bicycle ride (routes in varying lengths from five to 100 miles) to raise money for a variety of charities. A two-day vendor fare of Coachella Valley nonprofit organizations, bicycle manufacturers, bicycle gear, apparel, other bicycle ride programs, Food Court and Tour de Jazz live entertainment. New this year-- Beer and Wine Garden. On North Palm Canyon between Tahquitz and Alejo, Palm Springs. (760) 674-4700. tourdepalmsprings.com.

STILL AWAKE STILL!

Based on much-loved songs from "I'm Still Awake, Still!," a bedtime book by Elizabeth Honey and Sue Johnson, this imaginative show is inspired by the daily challenge of putting little ones to bed. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also Feb. 9. \$20. (714) 556-2787. scfta.org.

SUNDAY, FEBRUARY 9

CLASSICS AT THE MERC

Rolon Quartet. Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$12. (866) 653-8696. temeculatheater.org.



TUESDAY, FEBRUARY 11

THE WIZARD OF OZ

Click your heels together and join Scarecrow, Tin Man, Lion, Dorothy and her little dog Toto, as they journey through the magical land of Oz to meet the Wizard and obtain their hearts' desires. Watch out for the Wicked Witch of

the West and her winged monkeys as you rediscover the real story of Oz. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 23. \$29-plus. (714) 556-2787. scfta.org.

THE WHO AND THE WHAT

Raised in a conservative Muslim family in Atlanta, the outspoken and brilliant Zarina routinely clashes with her traditional father and sister. Zarina's one outlet – her recently completed book about women and Islam – threatens to tear her family apart for good. La Jolla Playhouse, UCSD Campus, Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Through March 9. \$15-plus. (858) 550-1010. lajollaplayhouse.org.

THURSDAY, FEBRUARY 13

JAZZ AT THE MERC

Cathy Segal Garcia. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$15. (866) 653-8696. temeculatheater.org.

FRIDAY, FEBRUARY 14

PORT, BUBBLY AND CHOCOLATE

What could be better than bubbly, port and chocolate? Taste three types of sparkling wine and then sample three styles of Port paired with



SATURDAY, JANUARY 24

THE ANDREWS BROTHERS

A USO show is threatened with cancellation when a certain famous trio of singing sisters fails to show, and it's up to three earnest and determined stagehands to go on with the show. This madcap musical salute to the swinging '40s is filled to the brim with more than 25 songs made famous by the Andrews Sisters. Mistaken identities and whacky adventures, along with the music of an entire generation highlight this wonderful valentine to the heroes of World War II. Coyote StageWorks, Annenberg Theater, 101 Museum Dr., Palm Springs. Dates vary through Feb. 16. \$39-\$55. (760) 325-4490. coyotestageworks.org.



Client Name: The Old Globe
Publication Name: Riviera Magazine
Publication Date: January 01, 2014
Page Number: 078
Circulation: 35,000
Size: 2 sq inch
Value: \$144.65



FEB. 8-MARCH 16

The Winter's Tale

Artistic Director Barry
Edelstein has his Old
Globe directorial debut
with Shakespeare's
enchanting opus.

Tickets from \$29.

The Old Globe, 1363

Old Globe Way, San

Diego, 619.234.5623.

thcoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: January 23, 2014
Page Number: 031
Circulation: 408,825
Size: 1 sq inch
Value: \$84.97



“The Winter’s Tale”: Feb. 8-March 16.
The Old Globe—Donald and Darlene
Shiley Stage, 1363 Old Globe Way,
San Diego. \$29-\$82. (619) 234-5623,
theoldglobe.org



Client Name: The Old Globe
Publication Name: sdprime
Publication Date: February 01, 2014
Page Number: 02
Circulation: 50,500
Size: 6 sq inch
Value: \$100.49



Saturday, Feb. 8

“The Winter’s Tale”

Artistic director Barry Edelstein’s Old Globe makes his directorial debut with Shakespeare’s most enchanting masterpiece, featuring a powerful musical score written by acclaimed classical composer Michael Torke. “The Winter’s Tale” sweeps breathtakingly from tragedy to comedy before it reaches its stunning, magical conclusion. \$29-\$82. www.oldglobe.org/index.aspx.



Review: Limited scale both diminishes and enhances 'Light' at SCR



Chazz Palminteri to star in 'Unorganized Crime' in Los Angeles



Will Woody Allen controversy affect 'Bullets Over Broadway' musical?



Geffen Playhouse replaces Pinter play with Neil LaBute drama

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p.m. \$79. (714) 556-2121.

Valentine's Day with Matthew Morrison The "Glee" star performs standards and show tunes with Pacific Symphony. Renée and Henry Segerstrom Concert Hall, 600 Town Center Drive, Costa Mesa. Thu.-Sat., 7:30 p.m. \$35-\$185. (714) 755-5799.

PHOTOS: Best classical concerts of 2013 | Mark Swed

The Winter's Tale Shakespeare's fantastical fable mixes comedy, tragedy, romance, adventure and intrigue; with Billy Campbell. The Old Globe, 1363 Old Globe Way, San Diego. Thu.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 and 7 p.m.; ends March 16. \$29 and up. (619) 234-5623.

The 25th Annual Putnam County Spelling Bee Six young students strive to be letter-perfect in this Tony-winning musical comedy. El Portal's Forum Theatre, 5269 Lankershim Blvd., North Hollywood. Fri.-Sat., 8 p.m.; ends March 1. \$30. (866) 811-4111.

Going to St. Ives Lee Blessing's two-character drama about an African dictator's mother and an English ophthalmologist. Actors Co-op Crossley Theatre, 1760 N. Gower St., Hollywood. Fri., 8 p.m.; Sat., 2:30 and 8 p.m.; next Sun., 2:30 p.m.; ends March 16. \$20-\$30. (323) 462-8460.

A Memory, a Monologue, a Rant and a Prayer: Writings to Stop Violence Against Women and Girls Staged reading of pieces by Edward Albee, Maya Angelou and others. Eclectic Company Theatre, 5312 Laurel Canyon Blvd., Valley Village. Fri., 8 p.m. \$12, \$15. (818) 508-3003.

My Sketchy Valentine Improv troupe Held2gether sends up romance in comedic sketches. Studio at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach. Fri.-Sat., 8 p.m. \$10. (562) 494-1014.

PHOTOS: Faces to watch 2014 | Classical music

Pieces World premiere of Adam Neubauer's darkly-comic romantic thriller about a man who resorts to drastic measures after his girlfriend leaves him. Zombie Joe's

Underground Theatre Group, 4850 Lankershim Blvd., North Hollywood. Opens Fri. Fri., 8:30 p.m.; ends March 21. \$15. (818) 202-4120.

James and the Giant Peach Roald Dahl's classic children's tale. South Coast Repertory, Julianne Argyros Stage, 655 Town Center Drive, Costa Mesa. Sat., 11 a.m., 2 and 4:30 p.m.; next Sun., 2 and 4:30 p.m.; ends Feb. 23. \$20 and up. (714) 708-5555.

Stuart Little E.B. White's tale of the mild-mannered mouse; for ages 5 and up. The Edye Second Space, 1310 11th St., Santa Monica. Sat., 11 a.m., 1 p.m. \$20-\$35. (310) 434-3200.

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Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: February 05, 2014
Page Number: 14
Circulation: 50,000
Size: 2 sq inch
Value: \$23.68



The Winter's Tale: A king goes kooky with jealousy, suspecting that his pregnant wife has had an affair with his good friend, and orders that his newborn baby girl be abandoned in a faraway location. Opens Feb. 8 at The Old Globe Theatre in Balboa Park. oldglobe.org

GET OUT

A Preview of Upcoming Events for February/March By Claire Yezbak Fadden

San Diego/Orange County/Inland Empire February/March 2014



DR. LONNIE SMITH

Musician, composer, performer and recording artist, the doctor is a guru of the Hammond B-3 organ. With a career that spans more than five-decades, he is affectionately dubbed “The Turbanator.” Smith has been featured on more than 70 albums and has performed with some of the best in the music industry. He is joined by guitarist Jonathan Kreisberg and drummer Johnathan Blake. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also Feb. 22. \$49-plus. (714) 556-2787. scfta.org.

ENTERTAINMENT

SATURDAY, FEBRUARY 15

GEORGE KUO, MARTIN PAHINUI AND AARON MAHI

This legendary Hawaiian trio has been performing together many years, for the pure enjoyment of perpetuating traditional music and reciprocating and embellishing each other's talents, to where these feelings become instilled in all audiences. Soka Performing Arts Center, Soka University, 1 University Dr., Aliso Viejo. \$21-\$28. (949) 480-4000. performingarts.soka.edu

THE ANDREWS BROTHERS

A USO show is threatened with cancellation when a certain famous trio of singing sisters fails to show, and it's up to three earnest and determined stagehands to go on with the show. This madcap musical salute to the swinging '40s is filled to the brim with more than 25 songs made famous by the Andrews Sisters. Mistaken identities and whacky adventures, along with the music of an entire generation highlight this wonderful Valentine to the heroes of World War II. Coyote

StageWorks, Annenberg Theater, 101 Museum Dr., Palm Springs. Also Feb. 16. \$39-\$55. (760) 325-4490. coyotestageworks.org.

HOW'D ALL YOU PEOPLE GET IN MY ROOM?

Peter Gallagher shares real-life stories from his early days as a young actor in New York to working with legends like Jack Lemmon, Tom Stoppard, Mike Nichols, Robert Altman and Peter O'Toole. Gallagher and his band shares songs from Broadway, the TV show “The O.C.” and classics by Sammy Cahn, Jules Styne, Burt Bacharach and Van Morrison. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. \$79-plus. (714) 556-2787. scfta.org.

PORT, BUBBLY AND CHOCOLATE

What could be better than bubbly, port and chocolate? Taste three types of sparkling wine and then sample three styles of Port paired with an array of chocolates. Bacchus Wine Bar and Market, 647 G St., San Diego. \$25. (619) 236-0005. bacchuswinemarket.com.

THE PRODUCERS

Based on the 1968 film a down-on-his-luck Broadway producer and his mild-mannered

accountant come up with a scheme to produce the most notorious flop in history. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Also Feb. 16. Ticket prices vary. (714) 589-2770. 3dtshows.com.

SUNDAY, FEBRUARY 16

BETHANY

Gaye Taylor Upchurch directs this tale of single mother Crystal who loses more than her house at the height of the foreclosure crisis. She's staying positive, though – with plenty of help from a roommate with theories, a motivational speaker with a secret and her colleagues at the Saturn dealership downtown. But optimism is no match for a bad economy, and before long Crystal's quest for what she's lost turns into something else: the fight of her life. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 23. \$29-plus. (619) 234-5623. theoldglobe.org.

CRUMBS FROM THE TABLE OF JOY

It's 1950 and Ernestine Crump has just lost her mother. Her father turns to religion for solace, uprooting the family to be closer to the “Mission” in Brooklyn. Struggling to find her way as a young African American woman, Ernestine's life is upended when her communist aunt moves in preaching feminism and her father comes home with a new white wife. Moxie Theatre, 6663 El Cajon Blvd Suite N, San Diego. Through March 2. \$27-plus. (619) 220-0097. moxietheatre.com.

THE WIZARD OF OZ

Click your heels together and join Scarecrow, Tin Man, Lion, Dorothy and her little dog Toto, as they journey through the magical land of Oz to meet the Wizard and obtain their hearts' desires. Watch out for the Wicked Witch of the West and her winged monkeys as you rediscover the real story of Oz in this fantastic musical treat for the entire family. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 23. \$29-plus. (714) 556-2787. scfta.org.

THE WHO AND THE WHAT

Raised in a conservative Muslim family in Atlanta, the outspoken and brilliant Zarina routinely clashes with her traditional father and sister. Zarina's one outlet – her recently completed book about women and Islam – threatens to tear her family apart for good. La Jolla Playhouse, UCSD Campus, Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Through March 9. \$15-plus. (858) 550-1010. lajollaplayhouse.org.

MONDAY, FEBRUARY 17

WHALE WATCHING

Get an up-close look at gray whales on their round-trip migration from the Bering Sea to Baja's breeding grounds. Learn about gray whale baleen, barnacles and prey from Birch

Aquarium at Scripps naturalists during this memorable whale-watching experience, leaving daily from San Diego Bay. \$37-\$42. Through April 13. (619) 234-4111. flagshipsd.com. (858) 534-7336. aquarium.ucsd.edu.

TUESDAY, FEBRUARY 18

THE FOREIGNER

Shy Englishman Charlie Baker finds himself in a rural Georgia fishing lodge where everyone comes to believe he doesn't speak English. Lamb's Players Theatre, 1142 Orange Ave., Coronado. \$20-\$50. Tues.-Sun through March 2. (619) 437-6000. lambsplayers.org.

WEDNESDAY, FEBRUARY 19

THE WINTER'S TALE

Shakespeare's sublime late masterpiece sweeps breathtakingly from jealousy, rage and loss to redemption, reconciliation, and finally, wonder. Along the way it visits kings and queens, a singing street hustler, dancing shepherds, a most extraordinary statue – and one notoriously hungry bear. Old Globe Theatre, Donald and Darlene Shiley Stage, Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through March 16. \$29-plus. (619) 234-5623. theoldglobe.org.

ST. LAWRENCE STRING QUARTET

Whether playing Haydn or premiering a new work, the St. Lawrence String Quartet has a rare ability to bring audiences to rapt attention. They reveal surprising nuances in familiar repertoire and illuminate the works of some of today's most celebrated composers. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. \$29-\$69. (714) 556-2787. scfta.org.

JAZZ WEDNESDAYS

Anthony Wilson Trio. Laguna Beach Live, 891 Laguna Canyon Rd., Laguna Beach. \$15-\$20. (949) 715-9713. lagunabeachlive.org.

BERNADETTE PETERS

Bernadette Peters performs in support of College of the Desert Foundation. Peters, a three-time Tony Award-winning actress, singer and dancer will perform favorites from her amazing career. McCallum Theatre, 73000 Fred Waring Drive, Palm Desert. \$65-\$150. (760) 340-2787. mccallumtheatre.com.

THURSDAY, FEBRUARY 20

ANYTHING GOES

Set on an ocean liner, a gangster and his doll are embroiled in mistaken identities with young businessman Billy Crocker. Mayhem ensues as Billy chases Hope, who is engaged to Sir Evelyn, who is in love with Reno. Reno teams up with Moonface Martin and Billy to aid and abet in his madcap activities and keep him out of the ship's brig. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: February 06, 2014
Page Number: 027
Circulation: 164,339
Size: 4 sq inch
Value: \$354.05



Balboa Park

Rock in the Park: Paul Cannon, Michael Tiernan: 7 p.m. Feb. 7. Reuben H. Fleet Science Center, 1875 El Prado, Balboa Park. \$22-\$25. rhfleet.org

San Diego Cactus and Succulent Society Winter Show and Sale: 10 a.m. Feb. 8. Casa del Prado Rm 101, 1800 El Prado, Balboa Park. sdcss.net

Real Pirates: Opens Feb. 8. San Diego Natural History Museum, 1788 El Prado, Balboa Park. \$27 general admission (discounts available). sdnhm.org

Omo Ache's Noche Cubana: 7 p.m. Feb. 8. WorldBeat Center, 2100 Park Blvd., Balboa Park. \$15. worldbeat-center.org

Insights Seminar: "The Winter's Tale": 7 p.m. Feb. 10. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, Balboa Park. Free. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: February 06, 2014
Page Number: 027
Circulation: 164,339
Size: 1 sq inch
Value: \$84.97



"The Winter's Tale": Feb. 8-March
16. The Old Globe – Donald and
Darlene Shiley Stage, 1363 Old Globe
Way, San Diego. \$29-\$82. (619) 234-
5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 06, 2014
Page Number: 031
Circulation: 408,825
Size: 4 sq inch
Value: \$382.38



Balboa Park

Rock in the Park: Paul Cannon, Michael Tiernan: 7 p.m. Feb. 7. Reuben H. Fleet Science Center, 1875 El Prado, San Diego. \$22-\$25. rhfleet.org

San Diego Cactus and Succulent Society Winter Show and Sale:

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The Old Globe – Donald and Darlene
Shiley Stage, 1363 Old Globe Way,
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– Donald and Darlene Shiley Stage,
1363 Old Globe Way, San Diego. Free.
(619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 13, 2014
Page Number: 029
Circulation: 408,825
Size: 1 sq inch
Value: \$84.97



“The Winter’s Tale”: Through March 16. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 13, 2014
Page Number: 098
Circulation: 175,000
Size: 2 sq inch
Value: \$110.47



The Winter's Tale

The ~~Old Globe~~ Theatre presents Shakespeare's haunting work about a jealous king and the events, bizarre and magical, that result from his rage. Barry Edelstein directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH MARCH 16.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 20, 2014
Page Number: 024
Circulation: 408,825
Size: 3 sq inch
Value: \$311.57



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress stag-

ing – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little lightheaded with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert)
The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: February 20, 2014
Page Number: 023
Circulation: 164,339
Size: 3 sq inch
Value: \$297.40



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little light-headed with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert) The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 20, 2014
Page Number: 079
Circulation: 175,000
Size: 2 sq inch
Value: \$102.58



The Winter's Tale

The Old Globe Theatre presents Shakespeare's haunting work about a jealous king and the events, bizarre and magical, that result from his rage. Barry Edelstein directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619-234-5623.

8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH MARCH 16.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: February 27, 2014
Page Number: 024
Circulation: 164,339
Size: 3 sq inch
Value: \$297.40



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little light-headed with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert) The Old Globe – Donald and Darlene Shiley Stage, 1363

Old Globe Way, San Diego. \$29-\$82.
(619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 27, 2014
Page Number: 026
Circulation: 408,825
Size: 3 sq inch
Value: \$297.40



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little light-headed with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert) The Old Globe – Donald and

Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: March 06, 2014
Page Number: 024
Circulation: 164,339
Size: 4 sq inch
Value: \$339.89



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. His provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little lightheaded with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert)
The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org





Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: March 06, 2014
Page Number: 026
Circulation: 408,825
Size: 3 sq inch
Value: \$283.24



"The Winter's Tale": Through March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little lightheaded with some over-the-top comedic bits. Yet for much of the sharply acted show (starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert) The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 27, 2014
Page Number: 078
Circulation: 175,000
Size: 6 sq inch
Value: \$291.96



The Winter's Tale

The Old Globe's staging has some arresting images, and some capable performances, but overall it's a relentless, heavy-handed take on one of the Bard's masterpieces. In a fit of rage, King Leontes destroys everything he holds dear. Sixteen years later, a mystical healing restores almost everything. Director Barry Edelstein resets the play to today. The choice reduces the King's sphere of influence, and Billy Campbell's uneven performance makes him a psychotic CEO. It doesn't help that a melodramatic piano's stabbing flurries give the piece a soap-operatic tone (and make many of Campbell's choices draw laughs). A majority of the cast pushes emotions full bore (and some, like Paul Kandel's grotesque Autolycus, push even harder) as if the way to play Shakespeare is to turn up the volume and ram an intricate, nuanced play home.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH MARCH 16.

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: March 06, 2014
Page Number: 087
Circulation: 175,000
Size: 6 sq inch
Value: \$284.07



The Winter's Tale

The Old Globe's staging has some arresting images, and some capable performances, but overall it's

a relentless, heavy-handed take on one of the Bard's masterpieces. In a fit of rage, King Leontes destroys everything he holds dear. Sixteen years later, a mystical healing restores almost everything. Director Barry Edelstein resets the play to today. The choice reduces the King's sphere of influence, and Billy Campbell's uneven performance makes him a psychotic CEO. It doesn't help that a melodramatic piano's stabbing flurries give the piece a soap-operatic tone (and make many of

Campbell's choices draw laughs). A majority of the cast pushes emotions full bore (and some, like Paul Kandel's grotesque Autolycus, push even harder) as if the way to play Shakespeare is to turn up the volume and ram an intricate, nuanced play home.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.
8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH MARCH 16.

Client Name: The Old Globe
 Publication Name: Giving Back
 Publication Date: March 01, 2014
 Page Number: 26,28
 Circulation: 20,000
 Size: 197 sq inch
 Value: \$4,863.82

6 THEATRE

Party Amongst Stars

The Old Globe's Artistic Director Barry Edelstein made his directorial debut for The Old Globe, with the production of The Winter's Tale. A sell-out crowd with many of their top donors and patrons along with the cast celebrated after opening night with an exclusive and exciting party. **GB**



Olie Campbell, Miriam Summ, Natasha Roi and Paul Michael Valley



Liz Helming with JoAnne Kilty and Chuck Freebern



Joseph Cohen, Martha Farish with Pam and Hal Fuson



Amanda Cohen and Jordi Bertran



Todd Schultz, Laura Lee Juliano-Henson and Dave Henson

Client Name: The Old Globe
 Publication Name: Giving Back
 Publication Date: March 01, 2014
 Page Number: 26,28
 Circulation: 20,000
 Size: 197 sq inch
 Value: \$4,863.82

8 THEATRE

Party Amongst Stars



Mary Jane and James McSweeney with Gloria Rasmussen



Yara Bertran, Pam Stafford and Jane Klokorn



Adam Gerber and Charlotte Bydwell



Barry Edelstein and Michael Murphy



Kushtrim and Jehona Hoxha

El director artístico del Old Globe Barry Edelstein, hizo su debut como director para El Old Globe con la producción de *The Winter's Tale*. Con entradas agotadas en su presentación inaugural, el importante éxito fue seguido de una fiesta exclusiva que contó con la presencia de varios de sus donantes, patrocinadores y el elenco. **GB**

Client Name: The Old Globe
Publication Name: Presidio Sentinel
Publication Date: March 01, 2014
Page Number: 022
Circulation: 15,500
Size: 4 sq inch
Value: \$27.52



Thru March 16

■ The Old Globe and Timken Museum of Art at Balboa Park West End are proud to present Shakespeare's most enchanting masterpiece, featuring a powerful musical score written for the production by acclaimed classical composer Michael Torke. "The Winter's Tale" sweeps breathtakingly from tragedy to comedy and along the way visits kings and queens, dancing shepherds, a most extraordinary statue and one notoriously hungry bear, before it reaches its stunning, magical conclusion. For information and tickets, visit www.theoldglobe.org.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: March 13, 2014
Page Number: 029
Circulation: 408,825
Size: 4 sq inch
Value: \$325.73



Critic's Choice

"The Winter's Tale": Closing March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little lightheaded with some over-the-top comedic bits. Yet for much of the sharply acted show

(starring Billy Campbell as a haunted Leontes) there's a real and riveting weight of consequence. (Hebert)
The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: March 13, 2014
Page Number: 030
Circulation: 408,825
Size: 10 sq inch
Value: \$920.55



Billy Campbell (sitting) as Leontes and Mark Nelson as Antigonus in Shakespeare's "The Winter's Tale" at the Old Globe Theatre.
JIM COX



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: March 13, 2014
Page Number: 023
Circulation: 164,339
Size: 13 sq inch
Value: \$1,232.12

Critic's Choice

"The Winter's Tale": Closing March 16. The sense of sickness is vivid from the first scenes of Globe artistic chief Barry Edelstein's high-concept, modern-dress staging – his first directing gig for the theater. This provocative and often moving production of Shakespeare's play about a ruinously jealous king renders itself a little lightheaded with some over-the-top comedic bits. (Hebert) The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$29-\$82. (619) 234-5623, theoldglobe.org



Billy Campbell (sitting) as Leontes and Mark Nelson as Antigonus in Shakespeare's "The Winter's Tale" at the Old Globe Theatre.
JIM COX



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: February 01, 2014
Page Number: 045
Circulation: 10,150
Size: 15 sq inch
Value: \$267.06



The Winter's Tale / The

The Winter's Tale 冬物語

魔力を帯びたシェイクスピアの恋愛劇
妻と親友を猜疑する国王の孤独

❖&❖ シチリア王リオンティーズは、親友のボヘミア王
ポリクシニーズと妻ハーマイオニが密通していると誤解し、
臣下カミローにボヘミア王の毒殺を命じる。カミローが
彼を逃亡させたことから、リオンティーズは激怒して妻を
投獄してしまう。さらにリオンティーズは、獄中で生まれた
王女パーディタをボヘミアに捨てるよう命じるが、神託に
より密通の事実はないと知らされる。16年後、王女はボヘ
ミアで羊飼いの娘として美しく成長していた…。オールドグロー
ブでは10年ぶりとなるシェイクスピア劇の屋内パフォーマンス。

❶ THE GLOBE THEATRES (Donald & Darlene Shiley Stage), 1363 Old Globe Way, Balboa
Park / ☎ 619-239-2255 (T) / 2/8 (土) ~ 3/16 (日) / \$29 ~ \$94. www.theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: February 16, 2014
Page Number: 043
Circulation: 10,150
Size: 14 sq inch
Value: \$261.38



The Winter's Tale / The Old Globe.

The Winter's Tale 冬物語

魔力を帯びたシェイクスピアの恋愛劇
妻と親友を猜疑する国王の孤独

❦&❧ シチリア王リオンティーズは、親友のボヘミア王
ポリクシニーズと妻ハーマイオニが密通していると誤解し、
臣下カミローにボヘミア王の毒殺を命じる。カミローが
彼を逃亡させたことから、リオンティーズは激怒して妻を
投獄してしまう。さらにリオンティーズは、獄中で生まれた
王女パーディタをボヘミアに捨てるよう命じるが、神託に
より密通の事実はないと知らされる。16年後、王女はボヘ
ミアで羊飼いの娘として美しく成長していた…。オールドグロー
ブでは10年ぶりとなるシェイクスピア劇の屋内パフォーマンス。

❶ THE GLOBE THEATRES (Donald & Darlene Shiley Stage), 1363 Old Globe Way, Balboa
Park, S.D. / ☎ 619-239-2255 (T) / 3/16 (日) まで / \$29 ~ \$94. www.theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: March 01, 2014
Page Number: 021
Circulation: 10,150
Size: 18 sq inch
Value: \$332.41

The Winter's Tale / Photo by Jim Cox / The Old Globe.



The Winter's Tale 冬物語

妻と親友を猜疑する国王の孤独

❶&❷ シチリア王リオンディーズは、親友のボヘミア王ポリクシニーズと妻ハーマイオニの密通を疑い、臣下にポリクシニーズの毒殺を命じるが、彼を逃亡させたことから、激怒して妻を投獄してしまう。獄中で生まれた王女パーディタをボヘミアに捨てるよう命じたリオンディーズだが、神託により2人に密通の事実はないと知らされる。16年後、王女はボヘミアで羊飼いの娘として美しく成長していた。The Old Globe では10年ぶりとなるシェイクスピア劇の屋内パフォーマンス。

❸ THE GLOBE THEATRES (Donald & Darlene Shiley Stage), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 3/16(日)まで / \$29 ~ \$94。www.theoldglobe.org